

THE DIAPASON

A Monthly Publication Devoted to the Organ and the Interests of Organists.  Official Journal of the National Association of Organists.

Twenty-second Year—Number Two.

CHICAGO, U. S. A., JANUARY 1, 1931.

Subscription \$1.50 a Year—15 Cents a Copy.

ORGAN OPENED IN DOME OF ST. BARTHOLOMEW'S

GREAT EFFECT IS OBTAINED

Celestial Division Added to Equipment of Two Instruments in Famous New York Church Dedicated Dec. 9—Built by Skinner.

A "service of thanksgiving and dedication for the fulfillment of St. Bartholomew's Church" in New York was marked by the opening Dec. 9 of the new dome organ, built by the Skinner Company, the latest addition to the musical equipment of the famous edifice over whose music Dr. David McK. Williams presides. At the same time the dome itself, the sanctuary, the narthex, the chapel doors and other memorials were dedicated by Bishop William T. Manning.

Dr. Williams, with his full choir of fifty voices, participated in the service of dedication, the choral numbers including the Stanford Te Deum, a "Benedictus Dominus" by Mrs. H. H. A. Beach and the Mozart "When Thou Comest."

The five-manual console now controls the chancel organ (three-manual and pedal), the gallery organ (four-manual and pedal) and the celestial organ in the dome.

The results, which are unique in many ways, fully justify this addition, and the effects obtained are reported to have gone far beyond the expectations of all concerned.

This new department consists of a diapason and reed chorus, with an echo section and an independent pedal organ, voiced on pressures varying from 6 to 25 inches. The chest and pipes are situated in the top of the dome above the ornamental screen, sixty-six feet above the level of the church floor, and occupy one half of the space available. The other half is covered with hard plaster and forms an enormous resonance chamber. This resonance chamber has greatly improved the general acoustics of the church, which were inclined to be dead, and at the same time gives life and vigor to the powerful stops of the new section and a delightful mystery to the softer voices.

The full power of the celestial organ is just sufficient to form a fitting climax to the chancel and west end organs and, being situated about midway between the two, binds them together. The wonderful acoustics of the dome enable the sound waves from the celestial organ to flood the church so that it is difficult for the listener to locate the position of this section, with the result that it is possible to play a solo on one of the stops of the celestial organ and accompany it on the chancel organ, or vice versa, without the listener being conscious of the fact that the two sections are widely separated.

In addition to the celestial organ, certain improvements have been carried out in the chancel organ, which include the addition of a 32-ft. fagotto on the pedal, a new 16-ft. double trumpet and an 8-ft. diapason for the swell.

The stop resources of the dome organ are as follows:

MANUAL (Enclosed).

Corno di Bassetto, 16 ft., 73 pipes.
Stentorphone, 8 ft., 73 pipes.
Flute Harmonic (large scale), 8 ft., 73 pipes.

Octave, 4 ft., 73 pipes.

Flute, 4 ft., 73 pipes.

Grand Fourniture, 7 rks., 427 pipes.

Bombarde, 16 ft., 73 pipes.

Trompette Harmonique, 8 ft., 73 pipes.

Clarion, 4 ft., 73 pipes.

Tuba Mirabilis, 8 ft., 73 pipes.

Echo Dulcet, 2 rks., 8 ft., 146 pipes.

Erzähler, 8 ft., 73 pipes.

Flute d'Amour, 8 ft., 73 pipes.

Vox Humana, 8 ft., 73 pipes.

Tremolo.

PEDAL ORGAN (Enclosed).

Diapason, 16 ft., 32 pipes.
Dulciana, 16 ft., 32 pipes.
Octave, 8 ft., 12 pipes.
Ophicleide, 16 ft., 32 pipes.

View in Freiberg Cathedral Showing Organ



MANY AT FARNAM'S FUNERAL

Throng of Organists Pays Tribute at Service in New York.

There has probably never been an occasion in which more of the musical fraternity assembled to do honor to one of its brethren than that on the afternoon of Nov. 25, when the Church of the Holy Communion, New York, was crowded with those who would pay tribute to the memory of Dr. Lynnwood Farnam, who died on Nov. 23.

The chancel was banked with flowers and a large wreath hid the organ bench from view. A group of Dr. Farnam's pupils acted as ushers. They were Harold Gleason of Rochester, N. Y.; Robert Cato, Alexander McCurdy and Ernest White of Philadelphia; Alfred M. Greenfield, Hugh Porter and Carl Weinrich of New York.

The service was according to the ritual of the Episcopal Church, but out of respect for him whose artistry had drawn great crowds to this church as to a shrine, there was no music. The full choir, vested, marched in silence behind the crucifer, who headed the funeral procession. The clergymen who participated in the service were the Rev. Worcester Perkins, rector of the church; the Rev. J. O. Ferris and the Rev. Fred J. G. Kepler.

The body was cremated and the ashes taken to California by Mr. Farnam's parents.

Mr. Farnam's will, filed for probate Dec. 5, bequeathed \$5,500 to various churches and his musical library to the Curtis Institute of Music in Philadelphia.

Bequests of \$2,000 each are made to Christ Church Cathedral, Montreal, of which Mr. Farnam had been choirmaster and organist, and to the Episcopal Church of the Holy Communion in New York. Both legacies are to be used for the churches' choirs. The Third Avenue United Church of Saskatoon, Sask., is to receive \$1,000 and the United Church in Dunham, Canada, \$500.

To his sister, Mrs. Alice A. Hall of Los Angeles, Mr. Farnam bequeathed his personal and household effects, a life estate in one-third of the residue and the principal of the other two-thirds upon the death of his parents, Mr. and Mrs. Arlington I. Farnam of Saskatoon, who receive life estates in the residuary estate.

[On pages 20 and 21 of this issue will be found a series of tributes to the life and achievements of Lynnwood Farnam by his associates and leaders in the world of music.]

GERMANI IN CHICAGO JAN. 6

Noted Italian Will Play Under A. G. O. Auspices at Kimball Hall.

Fernando Germani, the young Italian virtuoso organist who is on his second tour of America, has been engaged to give a Chicago recital Tuesday evening, Jan. 6, in Kimball Hall. He will play under the auspices of the Illinois chapter of the American Guild of Organists.

The recital will be complimentary to the organists of Chicago and vicinity, the Guild chapter meeting the entire expense.

ALLENTOWN OPENING MARKED BY BIG EVENTS

FIRST RECITAL BY MAITLAND

Large Möller Four-Manual in St. Paul's Lutheran — Builder Makes Address—Honors for Warren F. Acker, the Organist.

St. Paul's Lutheran Church at Allentown, Pa., opened its large four-manual Möller organ, one of the outstanding instruments in Pennsylvania, with a week of services befitting the completion of this large work. More than 1,000 people were present Nov. 30 at the formal dedicatory service. The exercises were conducted by the pastor, the Rev. George A. Greiss, D. D., and Dr. F. H. Knubel of New York, president of the United Lutheran Church in America, preached the dedicatory sermon on the text "O Lord, Open Thou My Lips, and My Mouth Shall Show Forth Thy Praise."

M. P. Möller, Sr., founder of the organ company which built the instrument, addressed the congregation and described the construction of the organ in terms intelligible to the lay mind.

An inspiring musical service was presented by Dr. Warren F. Acker, organist of St. Paul's, and his choir of fifty-five voices. At the morning service the singers offered the "Hallelujah Chorus" from Handel's "Messiah" and the "Prayer of Thanksgiving," arranged by Kremser for choral use from Sir Edward Elgar's "Pomp and Circumstance."

The Rev. Clarence G. Leatherman, president of the East Pennsylvania Synod of the United Lutheran Church in America, preached the evening sermon. The church was filled to capacity. Dr. Leatherman preached on "The Value of Vision."

Monday evening, Dec. 1, Dr. Rollo Maitland of Philadelphia gave a brilliant recital. He played: Allegro from Sixth Symphony, Widor; Adagio in A minor, Bach; Chorale Prelude, Bach; Symphonie Fantasia, Liszt; "Sunrise in Emmaus," Maitland; "Water-Sprites," Nash; Evensong, Martin; Improvisation on Familiar Hymns; "Marche Slav," Tschäikowsky.

Tuesday evening Henry Weidner, organist of St. Paul's Lutheran, Catawissa, Pa., gave a recital assisted by Harry A. Fritch, baritone soloist of the home church.

On Dec. 4 the Lehigh Valley chapter of the A. G. O. were the guests of the dean, Dr. Warren F. Acker, at a public service in St. Paul's Church. Three guest organists—all members of the Guild—took part in the service. The prelude was the majestic chorale prelude on "Drumclog" by Dr. T. Tertius Noble and was played by David G. Samuels, organist of Christ Reformed Church, Bethlehem. Richard Hageman's dramatic number "Christ Went up into the Hills" was also sung by Miss Louise Lerch, Metropolitan Opera soprano, who was the guest soloist of the evening. The combined choirs of Christ Reformed Church, Bethlehem, and St. Paul's Lutheran Church sang two numbers, "The Radiant Morn Hath Passed Away," by Woodman, and "What Went Ye Out for to See?" by Neidlinger. "And Though a Cloud O'erspread Yon Heaven" from Weber's "Der Freischütz" was sung by Miss Lerch, after which Dr. Lee M. Erdman, a former classmate of the dean, spoke on "The Ministry of Music." After this splendid discourse T. Edgar Shields, A. A. G. O., of the Church of the Nativity, Bethlehem, played as an offertory the Pastorela from the Second Symphony by Widor. The postlude, "Piece Heroique," by Cesar Franck, was presented by Homer Nearing, F. A. G. O., organist of St. Stephen's Lutheran Church, Allentown.

The service marked the completion of nearly twenty-seven years of service by Dr. Acker as organist of the church, and he was presented with two beautiful baskets of flowers by Dr. Greiss,

the pastor, in behalf of the church council and the choir which Dr. Acker directs. After the service the two choirs and the members of the local chapter proceeded to the Elks' Club, where a delightful luncheon awaited them.

The stop specification of St. Paul's organ is as follows:

GREAT ORGAN.

Diapason, 16 ft., 61 pipes.
Major Diapason, 8 ft., 61 pipes.
Minor Diapason, 8 ft., 61 pipes.
Doppel Flöte, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Flute Harmonic, 4 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.
Tromba, 8 ft., 61 pipes.
Chimes, 25 notes.
Harp, 4 ft., 61 notes.
Harp Celesta, 8 ft., 49 notes.
Tremulant.

SWELL ORGAN.

Lieblich Bourdon, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Vox Celeste, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Flauto Dolce, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 73 pipes.
Principal, 4 ft., 73 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Piccolo, 2 ft., 73 pipes.
Mixture, 3 ranks, 183 pipes.
Double Trumpet, 16 ft., 73 pipes.
French Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Tremulant.

CHOIR ORGAN.

Contre Viole, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 73 pipes.
Viole, 8 ft., 73 pipes.
Vox Celeste, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Quintadena, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Harp, 4 ft., 61 bars.
Harp Celesta, 8 ft., 61 notes.
Tremulant.

CHOIR-ECHO ORGAN.

Flute, 8 ft., 73 notes.
Flute, 4 ft., 73 notes.
Viole, 8 ft., 73 notes.
Vox Celeste, 8 ft., 73 notes.
Vox Humana, 8 ft., 73 notes.
Nacht Horn, 8 ft., 73 notes.
Vox Angelica, 8 ft., 73 notes.
Chimes, 25 notes.

SOLO ORGAN.

Flauto Mirabilis, 8 ft., 61 pipes.
Tuba Mirabilis, 8 ft., 61 pipes.
Gross Gamba, 8 ft., 61 pipes.
Gamba Celeste, 8 ft., 61 pipes.
French Horn, 8 ft., 61 pipes.
Orchestral Oboe, 8 ft., 61 pipes.
Chimes, 25 notes.
Tremolo.

SOLO-ECHO ORGAN.

Nacht Horn, 8 ft., 73 pipes.
Vox Angelica, 8 ft., 73 pipes.
Flute, 8 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
Viole, 8 ft., 73 pipes.
Vox Celeste, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Chimes, 25 notes.
Tremulant.

PEDAL ORGAN.

Resultant, 32 ft., 44 notes.
Open Diapason, 16 ft., 44 pipes.
Bourdon, 16 ft., 51 pipes.
Viole, 16 ft., 44 notes.
Open Diapason, 16 ft., 44 notes.
Lieblich Gedekt, 16 ft., 44 notes.
Octave, 8 ft., 32 notes.
Flute, 8 ft., 32 notes.
Quinte, 10 ft., 44 notes.
Octave Quinte, 5 1/2 ft., 32 notes.
Viole, 8 ft., 44 notes.
Dulciana, 8 ft., 44 notes.
Dolce Flute, 8 ft., 44 notes.
Trombone, 16 ft., 56 pipes.
Trumpet, 16 ft., 44 notes.
Trombone, 8 ft., 44 notes.
Tromba, 8 ft., 44 notes.
Clarion, 4 ft., 32 notes.
Chimes, 25 notes.

Biggs Family Grows Bigger.

A card from Hollywood conveys the information that Georges, Jeanne, Ann Marie, Suzanne, Marguerite and Geraldine Biggs have the pleasure of announcing the arrival on Nov. 30 of Richard Keys Biggs, Jr., at the family home in Hollywood, Cal. Young Mr. Biggs enters this world with the responsibility of carrying down to posterity the name of one of America's most prominent and capable organists.

The choir of Westminster Presbyterian Church, Dayton, Ohio, James Philip Johnston, F. A. G. O., organist and choirmaster, presented the major portion of Handel's "Messiah," using the solos and eleven choruses, in two performances on the evenings of Dec. 21 and 28.

HAVERFORD, PA., CHURCH ORDERS AUSTIN ORGAN

CONSOLE WITH DRAWSTOP

Entire Great Will Be Enclosed in the Choir Swell-Box in Instrument for Nevil Memorial Church of St. George.

A three-manual with a console of the drawstop type is being built by the Austin Organ Company for the Nevil Memorial Church of St. George, at Haverford, Pa. The entire great division will be enclosed in the choir swell-box. The contract was won by the New York office, of which Herbert Brown is in charge. Following is the stop layout for this instrument:

GREAT ORGAN.

First Open Diapason, 8 ft., 73 pipes.
Second Open Diapason, 8 ft., 73 pipes.
Grossflöte, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Octave, 4 ft., 61 pipes.
Harmonic Flute, 4 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Tuba, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Vox Celeste, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Flauto Traverso, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana (separate chest box and tremolo), 8 ft., 61 pipes.
Tremolo.

CHOIR ORGAN.

Violin Diapason, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.

Resultant Bass, 32 ft., 32 notes.
Open Diapason, 16 ft., 32 pipes.
Violone, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedekt (from Swell), 16 ft., 32 notes.
Octave (extended Open), 8 ft., 12 pipes, 20 notes.
Flute (extended Bourdon), 8 ft., 12 pipes, 20 notes.
Cello (extended Violone), 8 ft., 12 pipes, 20 notes.
Tuba Profunda (extended Tuba), 16 ft., 12 pipes, 20 notes.
Tuba (from Great), 8 ft., 32 notes.

WEINRICH IN FARNAM POST

Appointed Organist of Church of the Holy Communion, New York.

Carl Weinrich has been appointed organist and choirmaster of the Church of the Holy Communion, New York, to succeed the late Lynnwood Farnam, according to an announcement of the vestry and the Rev. Worcester Perkins, rector of the church.

Mr. Weinrich, who was one of Dr. Farnam's most brilliant pupils, has distinguished himself in many ways in the organ world. Recently when Dr. Farnam was taken to the hospital, Mr. Weinrich substituted for him at the Monday evening recital on less than a day's notice by playing an all-Bach program in a brilliant fashion. He has played recitals before the New Jersey chapter of the National Association of Organists and the national convention of the American Guild of Organists. He has also appeared as soloist with the Bach Cantata Club of New York at Trinity Episcopal Church.

It is Mr. Weinrich's plan to continue the recitals at Holy Communion throughout the season, playing the programs announced by Mr. Farnam.

Mr. Weinrich is a scholarship student at the Curtis Institute of Music in Philadelphia and a former pupil of Mark Andrews and Marcel Dupré. He has held positions at the Churches of the Divine Redeemer in Paterson and Morristown, N. J., and at St. Paul's Presbyterian Church, Philadelphia. Mr. Weinrich received his bachelor of arts degree from New York University. At the age of only 18 years he passed the A. G. O. fellowship examination. He is a native of Paterson, N. J.

Bertram P. Ulmer



SUMMY'S CORNER

COMMUNION SERVICE IN F

By Beatrice Macgowan Scott
(Price—35)

A new and musicianly Communion Service for mixed quartet or chorus choir. The choruses are most effective and still not difficult.

ORGAN NUMBERS for CHURCH SERVICE — RECITAL and TEACHING

Cantilena in F—W. R. Voris 75

A distinctly musical and generally usable work.

Dance of the Gulls—Lily Wadham 60

A fairly easy, but extremely colorful number in minuet style.

Egyptian March—Dudley Peale 60

A stirring march—excellent as postlude.

We shall be glad to send any of the above numbers for your examination. Have you our complete list of Music for the Pipe Organ?

CLAYTON F. SUMMY CO.

Publishers—Importers—Dealers
429 South Wabash Avenue
Chicago, Illinois

N.U. SCHOOL OF MUSIC

NORTHWESTERN UNIVERSITY
"By the Shore of Lake Michigan"

EVANSTON, ILL.

DEPARTMENT OF CHURCH AND CHORAL MUSIC

To assist in the improvement of congregational singing in individual churches, the Department of Church and Choral Music offers the services of its equipment and faculty.

Definite suggestions and plans are offered for the organization of Community Hymn-Singing Festivals, and congregational hymn-singing rehearsals.

A series of Church Music Bulletins are available for gratis distribution.

Upon request skilled leaders and suitable hymn pamphlets will be provided, no expense being incurred beyond costs of transportation.

Address the Director, P. C. Lutkin,
Room 40, 1822 Sherman Ave.,
Evanston, Ill.

A candle-light carol service was sung in the Union Theological Seminary chapel in New York under the direction of Clarence Dickinson the afternoon of Dec. 18, by the seminary choirs and the children's choir.

BAUMGARTNER WORK PLAYED BY ORCHESTRA

BOZYAN IS AT THE ORGAN

First Performance at Yale University of Concert Piece for Organ and Orchestra Shows Fine Qualities of New Composition.

BY ALFRED V. FRANKENSTEIN.

The concert of the New Haven Symphony orchestra at Woolsey Hall, Yale University Dec. 5 was an event of interest to organists, for the program was marked by the first performance of a Concert Piece for Organ and Orchestra, by H. Leroy Baumgartner of the Yale music faculty. H. Frank Bozyan was the organist and David Stanley Smith conducted.

Woolsey Hall rejoices in the possession of its fine Skinner organ and Mr. Baumgartner kept the possibilities of this instrument in mind when he composed the Concert Piece last year. He also seems to have kept in mind the possibilities of the other factor in his combination, for this is distinctly a concert piece for organ and orchestra, not for organ versus orchestra, as is too often the case. Consequently the work is symmetrical in all its aspects—power and balance of tone qualities included. It is a scholarly composition, but not one in which musical life is sacrificed to elaboration. Mr. Baumgartner is distinctly not the sort of professorial composer who knows all possible ways of expressing musical ideas and has no musical ideas to express. His work is cast in a large and intricate formal pattern, related to the sonata form, yet differing from it in that the various sections of the composition present the contrast and balance of fast and slow movements usually associated with the full-length symphony or concerto.

His first theme, an allegro of a somewhat Brahmsian firmness, is contrasted with a plainsong melody which serves as second theme. Each of these is given a variety of expositions. In the development one or the other of these themes is treated as a scherzo, as a slow movement, as a fugal cadenza for the organ, and in the coda the first theme is treated as a ground bass. The entire effect is one of a solidity which does not exclude force and expressiveness, and of a complete appreciation of the capacities of the complicated medium employed.

That Mr. Bozyan's playing was brilliantly effective need scarcely be added, for Mr. Bozyan's playing is never anything else.

RIVERSIDE SERIES FINISHED

Excellent Programs on Large Hook & Hastings Organ in New York.

Dec. 19 saw the completion of the series of six Friday afternoon recitals at the new Riverside Church, New York City, commemorating the opening of the large Hook & Hastings organ recently installed. Harold V. Milligan, who gave the opening recital Nov. 14, as recorded in *The Diapason* last month, showed the almost unlimited tonal possibilities of the instrument. The audience at this and subsequent recitals was appreciably large, although far from filling the immense nave of the church, and included in the main professional and student musicians.

Firmin Swinnen, formerly of the Antwerp Cathedral, then well known in the theater profession in New York and now of Wilmington, Del., where he is private organist to Pierre S. du Pont, gave an interesting recital Nov. 21 of modern and romantic works, illustrating the use of such an organ from a rather different angle from the church standpoint. His treatment of the Franck and Dvorak works was very dramatic.

Palmer Christian appeared in a splendid recital Nov. 28. His program included both classic and modern numbers, played in a magnificently perfect style. Mr. Christian's ability as a superb technician is well known.

Rollo Maitland of Philadelphia played a program of works from Bach, Widor, Mendelssohn and Liszt Dec. 5. He included also a tone picture composition of his daughter, Miss Marguerite Maitland, "Sunrise in Em-

Hope Leroy Baumgartner



PILCHER IS GIFT TO TEMPLE

Three-Manual Organ Will Be Installed at Lawrence, Long Island.

The handsome new Temple Israel at Lawrence, Long Island, N. Y., will have a three-manual Pilcher organ, the gift of Mr. and Mrs. William Fox of Fox Hall, Woodmere, Long Island. The contract was negotiated with Mr. and Mrs. Fox through the New York office of the Pilcher firm. S. Brian Baylinson of Philadelphia, architect of the building, had charge of preparing the specification. Samuel Quincy is organist and musical director of the temple. The Rev. William Schwartz is the rabbi.

Following is the organ specification:

GREAT ORGAN.

1. First Open Diapason, 8 ft., 73 pipes.
2. Second Open Diapason, 8 ft., 73 pipes.
3. Gross Flöte, 8 ft., 41 pipes.
4. Dulciana, 8 ft., 73 pipes.
5. Gross Gambe, 8 ft., 73 pipes.
6. Octave, 4 ft., 73 pipes.
7. Mixture, 2 rks., 122 pipes.
8. Tuba, 8 ft., 73 pipes.
9. Harp Celeste (Deagan Class A), 49 bars.

SWELL ORGAN.

10. English Diapason, 8 ft., 73 pipes.
11. Gedekt, 8 ft., 73 pipes.
12. Viol d'Orchestre, 8 ft., 73 pipes.
13. Viol Celeste, 8 ft., 61 pipes.
14. Flute d'Amour, 4 ft., 73 pipes.
15. Mixture, 3 rks., 183 pipes.
16. Cornopean, 8 ft., 73 pipes.
17. Oboe, 8 ft., 73 pipes.
18. Vox Humana, 8 ft., 73 pipes.
19. Harp Celeste, 49 notes.

CHOIR ORGAN.

20. Geigen Principal, 8 ft., 73 pipes.
21. Dolce Flute, 8 ft., 73 pipes.
22. Viola d'Amour, 8 ft., 73 pipes.
23. Concert Flute, 8 ft., 73 pipes.
24. Flute, 4 ft., 73 pipes.
25. Clarinet, 8 ft., 73 pipes.
26. Harp Celesta, 49 notes.

PEDAL ORGAN

- (In Great and Swell expression).
27. Resultant, 32 ft., 32 notes.
 28. Open Diapason, 16 ft., 32 pipes.
 29. Bourdon, 16 ft., 32 pipes.
 30. String Viol (No. 5 extended), 16 ft., 12 pipes.
 31. Lieblich Gedekt (No. 11 extended), 16 ft., 12 pipes.
 32. Octave (from No. 3), 8 ft., 32 notes.
 33. Flute (No. 29 extended), 8 ft., 12 pipes.
 34. Dulciana (from No. 4), 8 ft., 32 notes.
 35. Cello (from No. 5), 8 ft., 32 notes.
 36. Tuba (No. 8 extended), 16 ft., 12 pipes.

Christian with Chicago Orchestra.

Palmer Christian, concert organist, will appear with the Chicago Symphony Orchestra at its concerts the afternoon of Jan. 9 and the night of Jan. 10, playing the Concerto in E minor of Eric DeLamarter. Mr. DeLamarter will conduct his work. In view of the interest in Mr. DeLamarter's important new composition and the popularity of the University of Michigan organist in Chicago, this appearance will be awaited with unusual interest.

Death of Carl Fique.

Carl Fique, organist and choirmaster of Zion Evangelical Lutheran Church, Brooklyn, for the last forty-four years, died Dec. 8. Funeral services were held in the church Dec. 10, attended by rep-

SKINNER WINS ORDER OF HOTCHKISS SCHOOL

ORGAN FOR THE NEW CHAPEL

Three-Manual Instrument Will Be Installed Next June in Building Under Construction at Lakeville, Conn.

The Hotchkiss School at Lakeville, Conn., is building a new chapel and in it will install a Skinner organ, the contract for which was awarded in December. The instrument is to be installed in June. Denison Fish is the organist of the Hotchkiss School and George Van Santvoord is the headmaster.

This organ is to be a three-manual, built according to the following specification:

GREAT ORGAN.

- Violone, 16 ft., 61 pipes.
First Diapason, 8 ft., 61 pipes.
Second Diapason, 8 ft., 61 pipes.
Harmonic Flute, 8 ft., 61 pipes.
Erzähler (Gemshorn type), 8 ft., 61 pipes.

Principal, 4 ft., 61 pipes.

- Twelfth, 2 1/2 ft., 61 pipes.

- Fifteenth, 2 ft., 61 pipes.

- French Horn (from Choir), 8 ft., 61 notes.

SWELL ORGAN.

- Diapason, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Viol d'Orchestre, 8 ft., 73 pipes.
Viol Celeste, 8 ft., 73 pipes.
Flute Celeste, 2 ranks, 8 ft., 124 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Violina (mild), 4 ft., 73 pipes.
Mixture, 3 ranks, 183 pipes.
Flügel Horn, 8 ft., 73 pipes.
Vox Humana (thin), 8 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.

- Geigen Principal (Bass stringy), 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Erzähler, 8 ft., 73 pipes.
Chimney Flute, 4 ft., 73 pipes.
Nazard, 2 1/2 ft., 61 pipes.
Coro di Bassetto, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Tremolo.
- PEDAL ORGAN.
- Resultant, 32 ft., 32 notes.
Diapason (bearded), 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Violone (Great), 16 ft., 32 notes.
Erzähler (Ext. Great), 16 ft., 12 pipes.
Octave, 8 ft., 12 pipes.
Gedekt, 8 ft., 12 pipes.
Cello (Great), 8 ft., 32 notes.
Flute, 4 ft., 12 pipes.

representatives of many musical organizations of the city, notably the National Opera Company, the Cosmopolitan Opera Players, the Thirteen Club, the National Choral Directors of America, the Steuben Society, the Bohemians and the Musicians' Club of New York, in all of which he had been active. Hugo Trotschel, organist and choirmaster of the Schermerhorn Evangelical Church for nearly fifty years, played the organ for the service and conducted the choir. The service was read and the eulogy delivered in English and German. Mr. Fique was well known as a composer of lighter music, operettas and piano pieces and had been a musical leader for many years.

One of the Most Effective Easter Cantatas Ever Written The Garden and the Sepulchre

By Daniel Protheroe

For mixed voices with short solos for alto or baritone and soprano or tenor. Of medium difficulty and right length to become part of Easter service.

CONTENTS

- Part I
O Come and Mourn—Chorus.
They Took the Body of Jesus—
Alto or Bar. Solo.
Near the Cross—Soprano or Tenor
Solo.

- Part II
A Morning Hymn—Chorus.
Very Early in the Morning—Chorus
and Tenor Solo.
The Lord Is Ris'n Indeed—Tenor or
Soprano Solo with Chorus for
Women's Voices.
Crown Him with Many Crowns—
Chorus.

Price \$50. Discounts on quantity orders.

Ask your dealer or write us today for copy on approval and complete catalog of Aeolian Sacred Octavo music for all voice arrangements.

H. T. FITZSIMONS COMPANY
Dept. G. 23 East Jackson Blvd. Chicago, Illinois

**DAVENPORT CHURCH
GIVES REUTER ORDER**

ENTIRE ORGAN IS ENCLOSED

Three-Manual Instrument of Thirty-four Speaking Stops to Be Built for Trinity Evangelical Lutheran Parish.

Trinity Evangelical Lutheran Church at Davenport, Iowa, has placed with the Reuter Organ Company of Lawrence, Kan., the contract to build the new organ for its church. The instrument is to be a three-manual, with all divisions under expression. The installation is planned for the late winter.

Following is the stop list:

- GREAT.**
 1. First Diapason, 8 ft., 73 pipes.
 2. Second Diapason, 8 ft., 85 pipes.
 3. Doppel Flöte, 8 ft., 73 pipes.
 4. Viol d'Gamba, 8 ft., 73 pipes.
 5. Dulciana, 8 ft., 73 notes.
 6. Octave, 4 ft., 73 notes.
 7. Flute, 4 ft., 73 notes.
 8. Tuba, 8 ft., 73 pipes.
 9. Chimes, 20 tubes.

SWELL.

10. Bourdon, 16 ft., 97 pipes.
 11. Diapason, 8 ft., 73 pipes.
 12. Stopped Diapason, 8 ft., 73 notes.
 13. Salicional, 8 ft., 73 pipes.
 14. Voix Celeste, 8 ft., 61 pipes.
 15. Flute d'Amour, 4 ft., 73 notes.
 16. Violin, 4 ft., 61 notes.
 17. Nasard, 2½ ft., 61 notes.
 18. Flautino, 2 ft., 61 notes.
 19. Oboe, 8 ft., 73 pipes.
 20. Vox Humana, 8 ft., 61 pipes.

Tremolo.

- CHOIR.**
 21. Diapason, 8 ft., 73 notes.
 22. Concert Flute, 8 ft., 85 pipes.
 23. Dulciana, 8 ft., 73 pipes.
 24. Unda Maris, 8 ft., 61 pipes.
 25. Viola, 8 ft., 73 notes.
 26. Flauto Traverso, 4 ft., 73 notes.
 27. Clarinet, 8 ft., 73 pipes.
 28. Carillon, 3 ranks, 183 pipes.
 29. Harp, 8 ft., 49 bars.

PEDAL.

30. Open Diapason, 16 ft., 32 pipes.
 31. Bourdon, 16 ft., 32 pipes.
 32. Lieblich Gedeckt, 16 ft., 32 notes.
 33. Cello, 8 ft., 32 notes.
 34. Dolce Flute, 8 ft., 32 notes.

JOTTINGS FROM CLEVELAND

BY CARLETON H. BULLIS, A. A. G. O.

Cleveland, Ohio, Dec. 19.—At a meeting of the active auxiliary of the Fortnightly Musical Club, held at the home of George Yost, Washington boulevard, Dec. 9, Mrs. Ida M. Reeder and Miss Laura Louise Bender played organ solos. Mr. Yost has recently had an Estey instrument installed in his home.

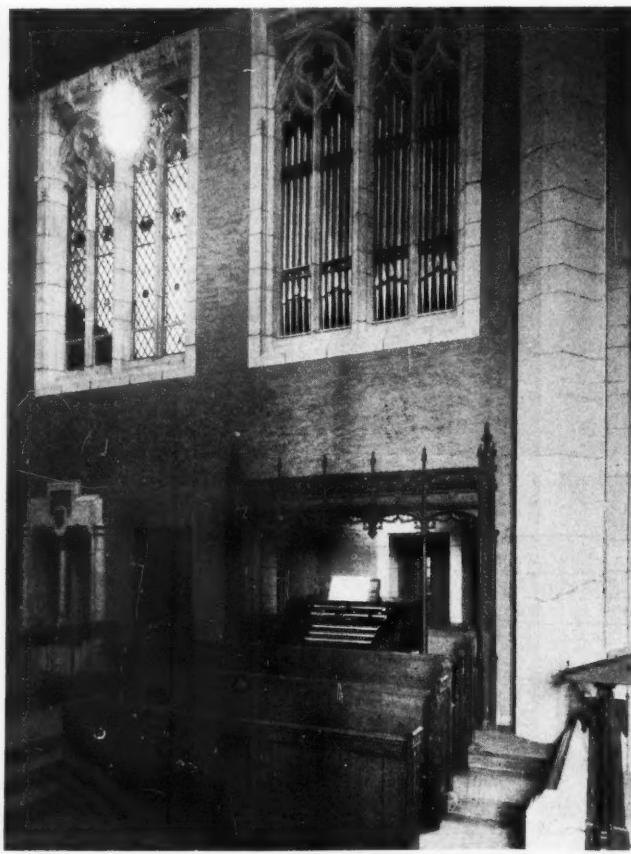
The annual performance of the Cleveland Messiah Chorus occurred on the afternoon of Dec. 14 at Music Hall, Public Auditorium, with William Albert Hughes as conductor. About 400 compose the chorus. Two pianos, an orchestral ensemble and the five-manual Skinner organ were used, Mrs. Ida Reeder being the organist. The organ is not located in Music Hall, but is in the adjoining main hall of the Auditorium. The stages of both halls are back to back, and when a partition is raised, the organ can be heard in Music Hall. The console is in the orchestra pit of the main hall, considerably distant from, and back of, the location of the choristers. By a system of mirrors Mrs. Reeder could see the conductor through an opening arranged in the back drop of the stage.

Carols of various nations will be featured at the evening service of Dec. 21 at Epworth-Euclid M. E. Church. On the evening of the Sunday following Christmas "The Messiah" will be sung, which is the annual custom of this church. C. E. Dawe conducts, with Roy Crocker at the organ.

Christmas music at the Church of the Covenant includes instrumental help by members of the Cleveland Symphony Orchestra. The vesper hour Dec. 21 will be a "service of carols and lights." On Dec. 28 the choir will sing Parker's "Holy Child" and Philip James' "Nightingale of Bethlehem." C. A. Rebstock is choirmaster and organist.

The midweek church night meeting of Dec. 17 at this church was of special

Hall Organ in Christ Church, Hazleton, Pa.



THE HALL ORGAN in the new \$500,000 edifice completed by Christ Lutheran Church, Hazleton, Pa., was dedicated Nov. 6. Harold Reeves Yarroll, organist of the Reformed Church of Harlem, New York City, and representative of the Hall Organ Com-

pany, played the dedicatory recital, assisted by Mrs. Olga S. Yarroll, soprano soloist of the Fenimore Methodist Church, Brooklyn. An audience of 1,400 persons attended the recital. The organ is a three-manual instrument with floating echo division.

SERVICE GIVEN BY BINGHAM

First of Beautiful Festivals by His Choirs in New York.

A beautiful service of worship through music was held Sunday evening, Nov. 16, at the Madison Avenue Presbyterian Church, New York. The large church was almost filled. It would have been crowded to the doors had it not been a bad night. The adult choir of fifty-nine members was preceded in the procession by a senior girls' choir, in front of which marched intermediate and junior choirs, the number of voices being about 125. After a stirring prelude and fugue had been played by his composer, Seth Bingham, the organist of the church, the service continued with a series of anthems for the various choirs, separately and in combination. The pastor, Dr. George A. Buttrick, delivered an address on the theme "The New Song," after which the adult choir rendered Parker's "Hora Novissima," conducted from memory by Mr. Bingham, the organ part being added by Horace M. Hollister, director of music for young people in this large and active parish. He also played the postlude. It is not hard to understand why such a singing group of children and young people has been gathered here for the study of sacred, vocal music when one listens to the singing by the congregation.

This was the first of a series of such festivals to be given during the winter; they will undoubtedly attract the attention of students of auxiliary choirs. Mr. Bingham has unusual material and the first service revealed his marked capacity to make the best use of them.

THE DIAPASON.

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under the act of March 3, 1879.
 Issued monthly. Office of publication 1507 Kimball building, Wabash avenue and Jackson boulevard, Chicago.

**MOLLER ORGAN OPENED
IN CHURCH AT ST. LOUIS**

HAS TOTAL OF 2,439 PIPES

Large Three-Manual, All Enclosed, in Eighth Church of Christ, Scientist, Played by William H. Barnes, Who Drew Scheme.

William H. Barnes of Chicago gave the opening recital on the three-manual Möller organ installed in Eighth Church of Christ, Scientist, St. Louis, Dec. 15. Mr. Barnes, who was also responsible for the general tonal design of the organ, brought out the various possibilities of the instrument in the following program: "Caprice Heroique" and Reverie, Bonnet; Allegretto, Volkman; "Legend of the Mountain," Karg-Elert; Scherzo, Rogers; Andante (Sixth Symphony), Tschaikowsky; "Christmas in Sicily," Von; "Ronde Francaise," Boellmann; Prelude, "Lohengrin," Wagner; "Am Meer," Schubert; Scherzo (Fifth Sonata), Guilmant, and as an encore number, "Still wie die Nacht," Bohm. Two soprano solos by the soloist of the church were substituted for "explanatory remarks concerning the tonal structure of the organ," giving opportunity for Mr. Barnes to show his ability also as an accompanist. The entire program was enjoyed by a capacity house. For the benefit of program builders it is noted that the first number encored was the only one on the program by an American composer—the Scherzo from the First Sonata by James H. Rogers.

This organ is an instrument of 2,439 pipes. All of it is enclosed in two effective expression chambers. The scheme of stops is as follows:

GREAT ORGAN (6-inch wind).
 Double Diapason, 16 ft., 61 pipes.
 First Diapason, 8 ft., 61 pipes.
 Second Diapason, 8 ft., 61 pipes.
 Clarabella, 8 ft., 61 pipes.
 Concert Flute, 8 ft., 61 notes.
 Dulciana, 8 ft., 61 notes.
 Octave, 4 ft., 61 pipes.
 Flute Harmonique, 4 ft., 61 notes.
 Twelfth, 2½ ft., 61 pipes.
 Fifteenth, 2 ft., 61 pipes.
 Tromba, 8 ft., 61 pipes.
 Chimes, 8 ft., 25 tubes.

SWELL ORGAN (7½-inch wind).
 Lieblich Gedeckt, 16 ft., 73 pipes.
 Diapason, 8 ft., 73 pipes.
 Rohr Flöte, 8 ft., 73 pipes.
 Spitz Flöte, 8 ft., 73 pipes.
 Flute Celeste, 8 ft., 61 pipes.
 Salicional, 8 ft., 73 pipes.
 Voix Celeste, 8 ft., 61 pipes.
 Chimney Flute, 4 ft., 73 pipes.
 Octave, 4 ft., 73 pipes.
 Diapason Mixture, 3 ranks, 183 pipes.
 Double Trumpet, 16 ft., 73 pipes.
 Trumpet, 8 ft., 73 pipes.
 Clarion, 4 ft., 73 pipes.
 Corno d'Amore, 8 ft., 73 pipes.
 Vox Humana, 8 ft., 61 pipes.
 Tremolo.

CHOIR ORGAN (6-inch wind).
 Contra Viole, 16 ft., 73 pipes.
 Diapason, 8 ft., 12 pipes.
 Gamba, 8 ft., 73 pipes.
 Concert Flute, 8 ft., 73 pipes.
 Dulciana, 8 ft., 73 pipes.
 Unda Maria, 8 ft., 61 pipes.
 Flute Harmonique, 4 ft., 61 pipes.
 Nasard, 2½ ft., 61 pipes.
 Flageolet, 2 ft., 61 pipes.
 Clarinet, 8 ft., 73 pipes.
 French Horn, 8 ft., 73 pipes.
 Harp and Celesta, 49 bars.

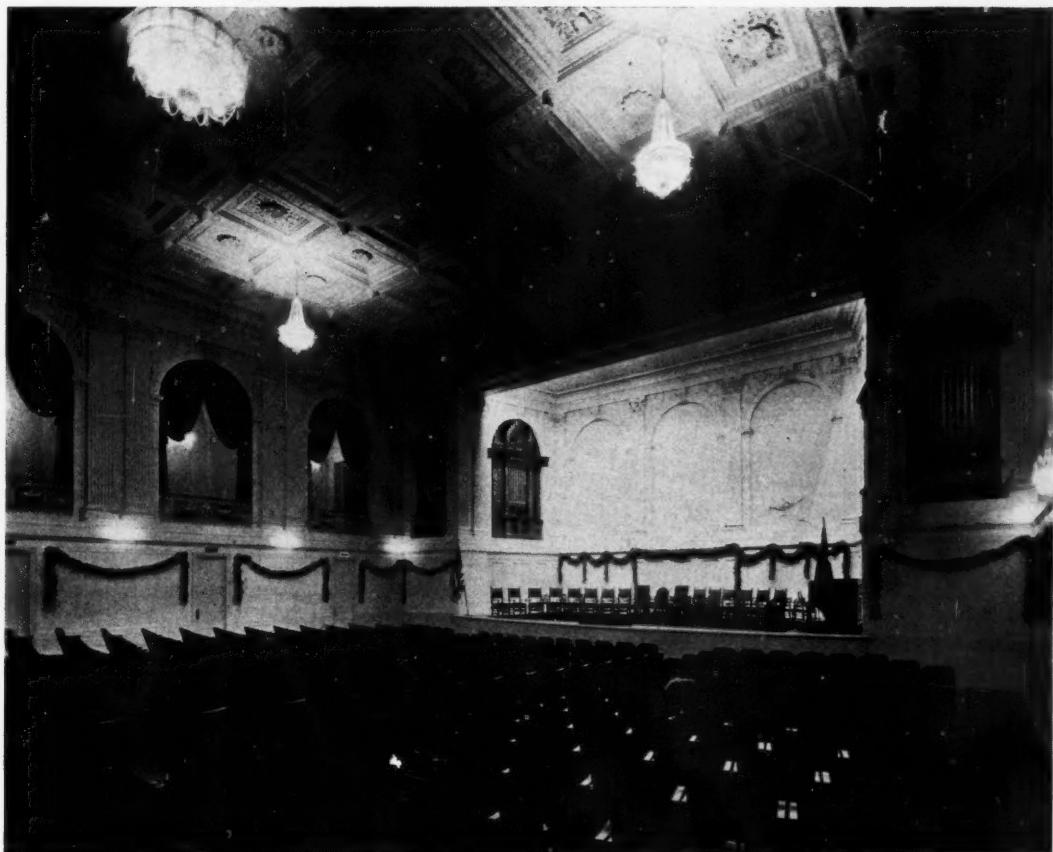
PEDAL ORGAN (7½-inch wind).
 Resultant, 32 ft., 32 notes.
 First Diapason, 16 ft., 32 pipes.
 Second Diapason, 16 ft., 32 notes.
 Bourdon, 16 ft., 32 pipes.
 Lieblich Gedeckt, 16 ft., 32 notes.
 Octave, 8 ft., 12 pipes.
 Flute, 8 ft., 12 pipes.
 Gedeckt, 8 ft., 32 notes.
 Trombone, 16 ft., 12 pipes.
 Trumpet, 16 ft., 32 notes.

E. WILLIAM DOTY

Mus. B. A. M.
 Instructor in Organ
 University of Michigan
 Assistant to
 Palmer Christian

KATE ELIZABETH FOX, F.A.G.O.
 Organ Recitals
 Organist and Choir Director
 FIRST CONGREGATIONAL CHURCH
 Dalton, Mass.

American Academy of Arts and Letters



Interior of Auditorium showing stage and organ grille.
Cass Gilbert, Architect

At the dedication, on November 12, 1930, Dr. Nicholas Murray Butler, presiding, said "The need of humanity for the spiritual delights of arts and letters must be fostered in the face of all difficulties in this age of materialism."

It is significant that in accordance with these ideals, the organ was designed and built by the Skinner Organ Company.

SKINNER ORGAN COMPANY

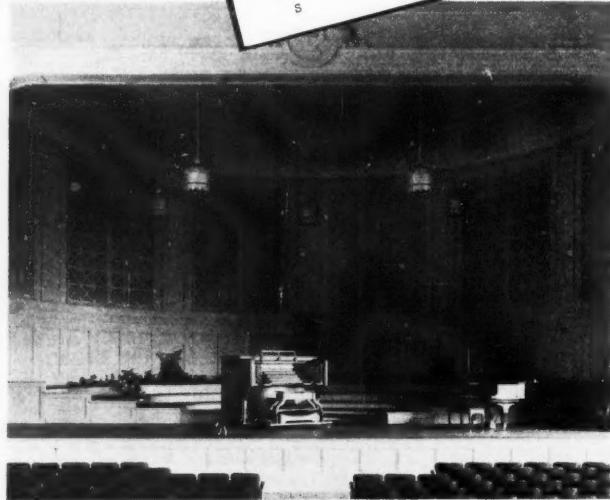
Organ Architects and Builders

CHURCH RESIDENCE AUDITORIUM UNIVERSITY

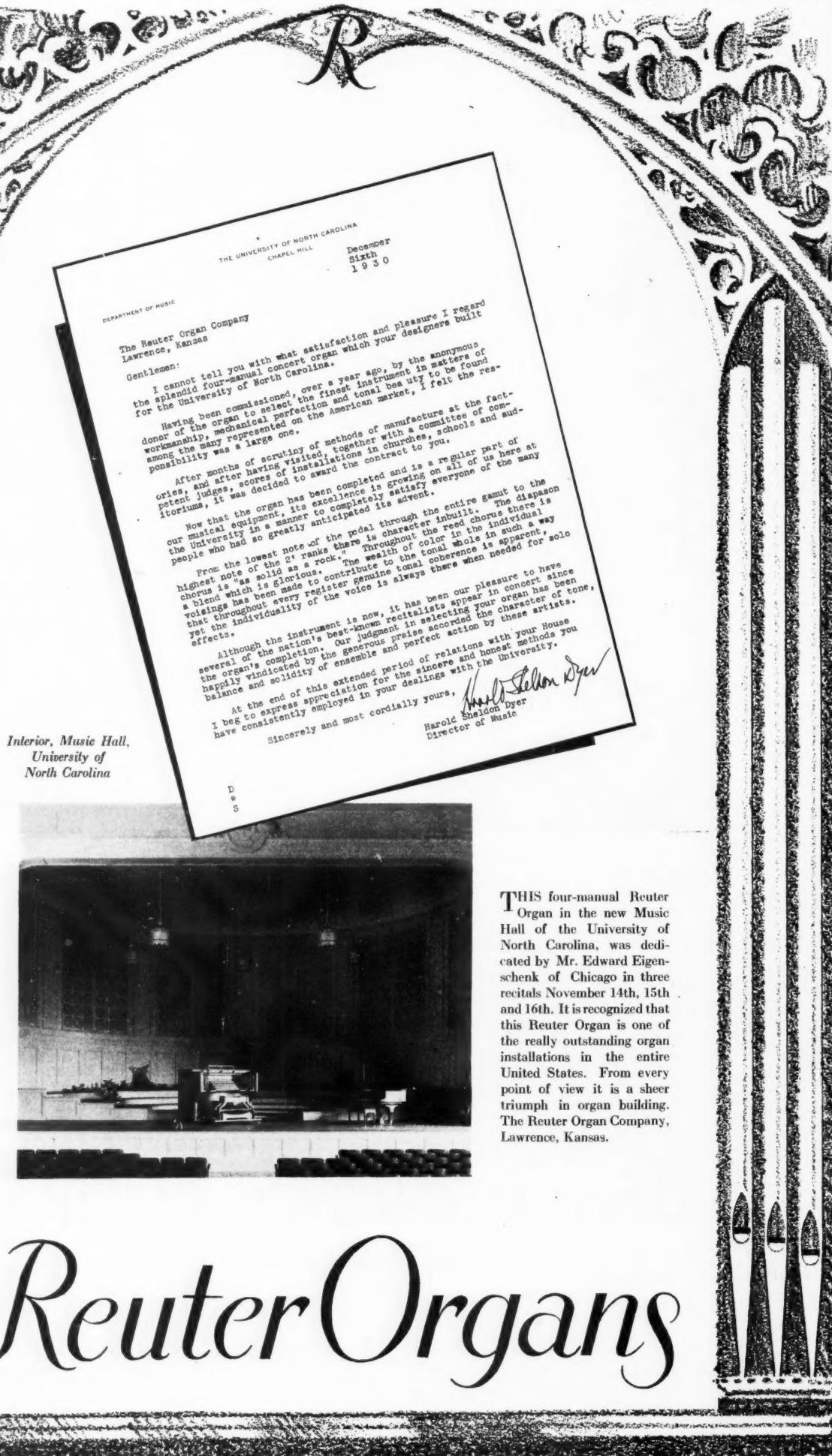
STUDIO
677 Fifth Avenue, New York, N. Y.

FACTORY
Dorchester, Mass.

*Interior, Music Hall,
University of
North Carolina*



Reuter Organs



THIS four-manual Reuter Organ in the new Music Hall of the University of North Carolina, was dedicated by Mr. Edward Eigen-schenk of Chicago in three recitals November 14th, 15th and 16th. It is recognized that this Reuter Organ is one of the really outstanding organ installations in the entire United States. From every point of view it is a sheer triumph in organ building. The Reuter Organ Company, Lawrence, Kansas.

R

American Conservatory of Music

Kimball Hall
300-310 South Wabash Avenue
Chicago

FOUNDED
1895
JOHN R. HATTSTAEDT
SECRETARY AND MANAGER

November 26, 1930

Mr. A. C. Reuter,
Lawrence, Kansas

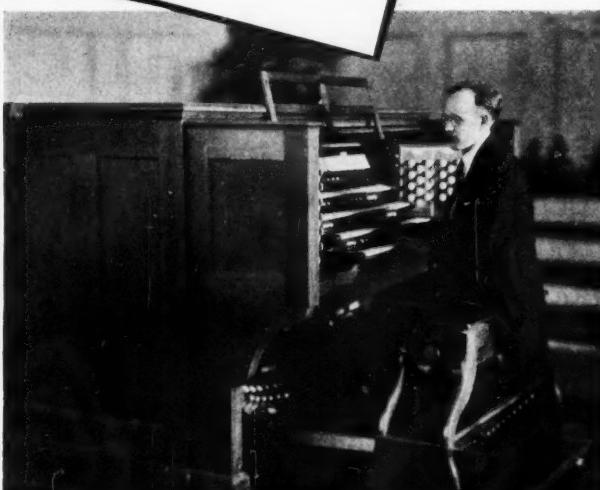
Dear Mr. Reuter:

One of my engagements while making a Southern tour was the playing of dedicatory recitals at the University of North Carolina, Chapel Hill, North Carolina, on November 14, 15 and 16.

The installation of this instrument is ideal, the specification just what one would desire - chorus of reeds (Panfare) Diapasons and other sections are complete and satisfying, the ensemble of the organ is one of great beauty and warmth in richness of tone. From its softest stops which are individual, there is to the heavier stops which are of tone color. This, with great variety and beauty of tone color, ranks this fine organ as one of the outstanding organs of the United States.

Congratulations upon the marked success which you have achieved.

Sincerely yours,
Edward Eigenschenk
 Edward Eigenschenk
 Young American Organ Virtuoso



THE dedicatory recitals played by Mr. Eigenschenk were of exceptional brilliance and admirably displayed the tremendous possibilities and resources of this great instrument.

The Reuter Organ Company
Lawrence, Kansas

Reuter Organs

Burnett B. Andrews



BURNETT B. ANDREWS was graduated from Syracuse University in 1924 with the degree of bachelor of music. At the university he studied with Dr. George A. Parker and Professor Harry L. Vibbard in organ and Dr. Adolf Frey and Mme. Tina Lerner in piano. He also studied organ in New York under the late Lynnwood Farnam for two years and with David McK. Williams for one year. Mr. Andrews was organist and choirmaster of St. George's Episcopal Church at Maplewood, N. J., for three years prior to going to St. Peter's Episcopal Church, Morristown, May 1, 1930. During his college course he held church positions in Syracuse. He has been organist of the Maplewood High School for the past two years, playing a three-manual Skinner, but resigned this position on going to Morristown.

OPENING IN MORRISTOWN, N. J.

Skinner Four-Manual in St. Peter's Church Played in Recitals.

St. Peter's Episcopal Church at Morristown, N. J., dedicated its four-manual Skinner organ with a service Saturday afternoon, Nov. 22. Burnett B. Andrews, organist and choirmaster of the church, was at the console, assisted by Louis Curtis and Frederick Rockne. Mr. Andrews played the Allegro from Maquaire's First Symphony, Mr. Curtis the "St. Ann" Fugue by Bach and Mr. Rocke Karg-Elert's chorale prelude on "Now Thank We All Our God."

Three recitals were arranged to supplement the dedicatory service. The first was played by Charles M. Courboin Nov. 23. Mr. Courboin's program consisted of these works: "Grand Choeur Dialogue," Gigout; "Ave Maria," Schubert; Passacaglia, Bach; Aria, Bach; Chorale No. 3, Franck; Allegretto, de Boeck; Prelude and "Love Death," from "Tristan and Isolde," Wagner; "Christmas in Sicily," Yon; Toccata, Widor.

Ernest Mitchell of Grace Church, New York, gave the second recital Nov. 26 and his program appears in the recital pages of this issue. Ralph Downes of Princeton University gave the third recital Dec. 4.

The specification of this organ was published in The Diapason April 1, 1930.

Mrs. Kate Elizabeth Fox arranged a beautiful musical program to mark the service of rededication of the First Congregational Church of Dalton, Mass., Nov. 30. In addition to new memorial windows and other improvements the front of the W. Murray Crane memorial organ has been materially changed and beautified. The former wooden spindles have been replaced by four new screens, the pattern in these new panels being painted over fine copper wire mesh. The woodwork has been finished in dark oak and the entire organ case and console have been refinished similarly. The front pipes are regilded with composition gold metal leaf.

FRAZEE ORGANS



Scholarly Specifications

Unexcelled Voicing

Supreme Action

Superior Craftsmanship

Send for our Catalogue

Frazee Organ Company

Everett (Boston) Mass.

Hillgreen-Lane Organs

SELDOM do we fail to consummate contracts with purchasing committees when personal inspection of our work is made.

The refined, characteristic voicing is at once recognized, while the prompt and noiseless functioning of all the mechanism elicits the enthusiasm of the organist.

Thus our instruments themselves are our most effective salesmen. Examine our work, and realize why our prices must be higher than those of the average commercial builder.

Office and Factories - - - - - Alliance, Ohio

**Both Germani and Yon
Visit San Francisco;
Playing Is Praised**

By WILLIAM W. CARRUTH, F. A. G. O.

San Francisco, Cal., Dec. 16.—The most noteworthy events of the month were the recitals by the eminent Italian organists Fernando Germani, who played on the four-manual Skinner at the Temple Methodist Church Thanksgiving night, and Pietro Yon, who was heard on the four-manual Aeolian at Calvary Presbyterian Dec. 6 and on the large Austin in the Civic Auditorium on the 8th.

Germani's recital came as an unexpected pleasure. Just as hopes of having a recital had about vanished, Stanley Williams, Skinner representative on the Pacific coast, and several interested organists came to the rescue and secured a date. It was Germani's first appearance in the bay region, and his recital proved to be one of the most interesting and satisfying that has been heard for long time. The ease and accuracy with which he played a difficult program, his remarkable vitality and sense of rhythm and his quiet and unaffected personality made a deep impression. It is discouraging for older organists to find such perfection with so little effort in one so young—his stupendous pedal technique made one gasp. He played the following numbers: Allegro from Concerto in G minor, Handel; Sarabande, Gigue and "Badinerie," Corelli (transcribed by Germani); Concerto in D minor, Vivaldi-Bach; Variations in E minor, Bonnet (with a pedal cadenza by Germani); Berceuse, Reger; Scherzo from Second Symphony, Vierne, and Finale in B flat, Franck.

While some twenty years older than Germani, Pietro Yon seems to bubble over with energy and vigor. Although he objects to using organ arrangements and transcriptions, his programs are so arranged and played that they have a distinctly popular appeal. Mr. Yon played the following numbers at Calvary Presbyterian Church: Sonata No. 1, Mendelssohn; "Christmas in Sicily," Yon; Prelude and Fugue in D major, Bach; "Piece Heroique," Franck; "Eklog," Kramer; Bourree and Musette, Karg-Elert, and First Concert Study, Yon. As encores Mr. Yon played the Toccata and Fugue in D minor by Bach and his own popular "Gesu Bambino" and American Fantasy. After the recital the Guild members met at the Clift Hotel, where everyone had an opportunity of meeting the distinguished guest. He delighted one with his kindly nature and good humor.

Mr. Yon played at the Civic Auditorium under the auspices of Mayor James Rolph, Jr., and the board of supervisors and the recital was open to the public without charge. The immense auditorium was about filled. Mr. Yon also played a program at the Dominican College of San Rafael.

The annual Christmas frolic of the Guild was held at the garden studio of Miss Virginie de Fremery in Oakland Dec. 15 and proved to be a very jolly affair. After a group of serious violin and piano numbers—the latter played by Mrs. Estelle Swift—the fun of the evening began. The first stunt was the hit of the jinks and according to the notice was a "demonstration by Paramount-Publix, Inc., of their latest sensational organ, a portable instrument with thirteen organs at the console." Dr. Charles Greenwood, chairman of the evening, had provided thirteen men with an organ pipe apiece, seating them in chromatic order, while he sat at an improvised console with thirteen levers, each lever being connected by string to the ankle of one of the men. He played his pieces by pulling the levers, securing surprising effects. Another stunt was the performance of Haydn's Toy Symphony, the conductor being Walter Kennedy. Mr. Kennedy cleverly impersonated Alfred Hertz, the late conductor of the San Francisco Symphony Orchestra. Mr. Kennedy also filled the role of Santa and distributed the presents which the members brought. After the "world's largest genuine English

plum pudding illuminated with genuine American brandy (provided by the doctor)" had been disposed of, carols were sung with much fervor and enthusiasm.

Theodore Strong, organist and musical director of "Shell Happytime," KPO, assisted by Hugh T. Harvey, baritone, gave the dedicatory program at the Methodist Church of Ukiah Nov. 24. The organ is a very satisfactory and well-voiced two-manual Möller and completes the new church, which replaces the one destroyed by fire a year ago. The church, which seats 500, was filled for Mr. Strong's recital.

Mrs. Doris Olson Howard, A. A. G. O., organist of the First Congregational Church of Alameda, played the opening recital at Beulah Tabernacle, a Swedish mission church of Turlock, a thriving town in the San Joaquin valley. The organ was built originally by Andrews for the State School for the Deaf and Dumb in Berkeley. The Oliver Organ Company of Berkeley rebuilt and enlarged it for the Turlock church, so that it is now a twenty-four-stop instrument with two separate swell-boxes. Mrs. Howard played the following program, assisted by the church choir of 100 voices and an excellent male quartet: Sixth Sonata, Mendelssohn; Largo from "New World" Symphony, Dvorak; Scherzino, Parker; Londonderry Air; "Will-o'-the-Wisp," Nevin; Torchlight March, Guilmant. Richard Purvis, organist of the First Baptist Church of Oakland, was guest organist at the Sunday services Dec. 14.

The regular Thursday evening recitals at the Chapel of the Chimes are well worth listening to. On Dec. 4 Gordon Whitehead, organist of the Epworth University Methodist Church of Berkeley, played the following program: Concert Overture, Rogers; Toccata in F, Widor; "Liebster Jesu, Wir sind hier," Bach, and the "William Tell" Overture by Rossini. On Dec. 11 Walter B. Kennedy, organist of the First Presbyterian Church of Oakland, played "Entree du Cortege," Dubois; Cantilene, Salome; "Little Bells of Our Lady of Lourdes," Gaul, and Grand Chorus in D, Guilmant. On Sunday evenings from 7:15 to 7:45 and 9:15 to 9:30 Raymond White, organist of the French Church of San Francisco, conducts his "intimate visits with music-lovers." His program Dec. 7 was devoted to Bach, Dec. 14 to DuBois and Dec. 20 to Christmas music.

It was with genuine sorrow that the organists of the Pacific coast learned of the passing of Lynnwood Farnam. Mr. Farnam was devoted to his family, and his relatives in southern California and in Oakland were a magnet which drew him to the western coast nearly every summer. On these vacation visits many of our local organists had an opportunity of meeting Mr. Farnam informally and of gaining an insight into his sterling character and lovable nature. It will soon be a year ago that he played in San Francisco and gave us an enduring example of the highest type of organ playing.

Opens Schantz Organ at Fort Wayne

A. Leslie Jacobs, organist of Wesley Methodist Church at Worcester, Mass., gave the dedicatory recital on the three-manual organ in St. John's Reformed Church at Fort Wayne, Ind., on the evening of Nov. 16 and played at all the services marking the rededication of the rebuilt church. The organ was built by A. J. Schantz, Sons & Co. of Orrville, Ohio, and the specification was published in *The Diapason* Feb. 1, 1930. It is a gift from Mrs. Caroline Hoffman, the oldest member of the church. Mr. Jacobs was born at Fort Wayne and was a member of St. John's Church. Mr. Jacobs' recital, at which he displayed the fine qualities of the new instrument, included these numbers: Concert Overture in B minor, Rogers; "Evening Bells and Cradle Song," Macfarlane; "Minuetto Antico e Musette," Yon; Chorale in A minor, Franck; Theme and Variations in E, Faulkes; Scherzo, from Sonata in E minor, Rogers; "Dreams," Stoughton; A Familiar Melody, Jacobs; "Caprice Heroique," Bonnet.

HALL ORGANS



IN the heart of colonial New England, at Bridgeport, Conn., is a worthy HALL installation. It is in the United Congregational Church, one of the best known churches in New England . . . This is a recently built church of striking colonial design, and no less striking in design is its beautiful three-manual HALL organ. Mrs. Elmer Beardsley, prominent recitalist and critic, is organist. Rev. Dr. William Horace Day is the minister.

"The HALL of Fame"

*The HALL
ORGAN
Company*
BUILDERS OF
PIPE ORGANS
WEST HAVEN
CONNECTICUT

PALMER CHRISTIAN

EMINENT AMERICAN ORGANIST

His *Unhackneyed, and of unusual interest to
PROGRAMS musician and layman*
Are *Played with distinction of style*
 Imbued with imaginative registration

From the Toronto Globe, March 9, 1930:

"... he played with admirable ease and style,
and, better still, with that masterful buoyancy
which keeps the music alive . . ."

RECITALIST
N. A. O. Convention
Los Angeles,
July, 1930

RECITALIST
A. G. O. Convention
Indianapolis,
June, 1931

TRANSCONTINENTAL TOUR 1931
October - November - December

EXCLUSIVE MANAGEMENT
BERNARD R. LA BERGE
250 West 57th Street NEW YORK

**Philadelphia Club
Hears Fine Recital
by Mrs. Lockwood**

By DR. JOHN M'E. WARD

Philadelphia, Pa., Dec. 19.—In celebrating its fortieth anniversary the American Organ Players' Club is providing a number of events to occur monthly throughout the winter. The second on the list was a recital Nov. 19 at the Second Presbyterian Church, of which Alexander McCurdy, Jr., is organist, played by Charlotte M. Lockwood of New York. Mrs. Lockwood was sent here through the courtesy of N. A. O. headquarters as its representative to help celebrate the jubilee.

The recitalist proved herself a splendid organist, having a facile technique, a strong sense of rhythm and marvelous powers of registration. The program was varied in nationalities—American, French, German, Russian and English composers of both ancient and modern times had a hearing. The program opened with an Introduction and Allegro in the Style of Handel, written by Wolstenholme, followed by variations on "O Thou Prince of Peace" by J. Bernard Bach, a cousin of J. Sebastian. The sprightly Gavotte in F by Samuel Wesley, a prominent English organist, was one of the most enjoyable gavottes heard in a long time and is worthy of a place to brighten up many a tedious program (which this was not). The German Karg-Elert developed a splendid Christmas organ number in his chorale improvisation on "In dulci jubilo," which Mrs. Lockwood played con amore.

The Finale from the Gothic Symphony of Widor was heartily enjoyed for itself and the magnificent performance it received. It was in striking contrast to the preceding number. Vierne's Scherzo from the Fifth Symphony was played most brilliantly and accurately, with just the proper registration as to the twelfths, etc., but with a clarity which left nothing to be desired. Two movements from Dickinson's "Storm King" followed, played only as a tone poem should be. Rimsky-Korsakoff's "Flight of the Bumble-bee" and Arensky's "Cuckoo" were a fine foil to the severity of most of the preceding compositions. The effects of registration and swell pedal were perfect.

Franck's Finale in B flat, that great war horse, was a fitting close to an evening of organ music long to be remembered and worthy of the traditions of the A. O. P. C. It is quite safe to remark that this was one of the finest recitals given under the auspices of the club.

Mrs. Lockwood was entertained at a dinner party preceding the concert, at which joyful and pleasant memories of past and present were in evidence.

Sarah Hudson White gave the fourth of the events in connection with the fortieth anniversary of the A. O. P. C. in Hanover Presbyterian Church, Wilmington, Del., on the evening of Dec. 1, assisted by the Hanover Girls' Glee Club. Miss White is one of the coterie of brilliant organists in Wilmington and has been a prominent member of the A. O. P. C. for some years. Needless to repeat that she gave a highly artistic rendition of her organ numbers.

William T. Timmings' Advent oratorio "The Coming of the King" was sung in Trinity Reformed Church on Nov. 23 and in St. Michael's Lutheran Church Nov. 30.

The Camden Choral Art Society, under the baton of Dr. Henry S. Fry, presented a notable candle-light service in the North Baptist Church on the evening of Dec. 15. The church was filled. The choral work was quite up to the high standard set by this organization and the entire program emphasized the Christmas spirit. Those participating included Forrest R. Newmeyer as organist and composer of the chorale prelude on "O Come, Emmanuel"; Dr. William A. Wolf, William T. Timmings, William S. Nagle and Dr. Herbert J. Tily, who wrote compositions for the occasion. Harry C. Banks played two organ numbers.

The procession was impressive in the new caps and gowns worn by the chorus, and illumination by candlelight and a reverent spirit all contributed to the most successful Christmas concert given by this organization.

Russell K. Miller now officiates as organist in St. Matthew's M. E. Church, West Philadelphia.

The St. Clement's natal day mass was the "Sacred Heart" of Gounod, sung by the full choir under the able direction of Dr. Henry S. Fry. The usual capacity congregation attended.

Girard College junior choir under Bruce Carey gave a Christmas concert in the chapel Dec. 18. Harry C. Banks was the efficient accompanist.

Ernest White is giving a series of weekly recitals on Tuesdays in December, beginning at 12:05 p. m. The programs are all high-class material, with little or no "popular" music.

Charles M. Bancroft is a student at Haverford College. He is also one of their best football enthusiasts. But, better still, he is the carillonneur at Holy Trinity Church, where he plays the twenty-five bells every Sunday. He learned to play the bells by watching his father, who preceded him in the work.

J. Lincoln Hall, a widely known composer of hymns and a leader in church work, died Nov. 28 after a long illness. He was a member of the Hall-Mack publishing firm, and composed hundreds of hymns and cantatas printed by them. Although his greatest output was hymns of the "gospel" variety, he was a cultivated musician, well grounded in theory, a graduate of the University of Pennsylvania in 1901.

Handel's "Messiah" is receiving renditions by the choirs of the First Baptist Church under Frederick Maxson, the Second Presbyterian Church under Alexander McCurdy, Jr., and St. Mark's Lutheran Church under John McE. Ward.

Dr. Harry A. Sykes of Trinity Church, Lancaster, is now conducting the Matinee Music Club chorus in Christmas music. Included in the program is an original cantata by Dr. Sykes entitled "Christ's Nativity." The concerts are given in the ball-room of the Bellevue-Stratford.

A recital was played by Esther M. Corey in Holy Trinity Presbyterian Church Dec. 9, under the direction of T. Edgar Shields, musical director of Lehigh University.

Growth Shown by Radio Census.

The Bureau of the Census announces that, according to a preliminary tabulation of the data collected in the census of manufacturers taken in 1930, the total value (at f. o. b. factory prices) of radio equipment, phonographs and parts and accessories shipped or delivered in 1929 by manufacturers in the United States amounted to \$439,961,776, an increase of 62.6 per cent compared with \$270,497,270, as reported for 1927, the last preceding census year.

New Company Formed in Milwaukee.

Announcement is made from Milwaukee of the incorporation of the Verlinden-Weickhardt-Dornoff Organ Company. The new concern has established a factory and office at 703 South Thirty-ninth street and invites the correspondence and goodwill of those interested in the purchase of organs. Edmond Verlinden, head of the company, was for many years with the Wangerin Organ Company.

On Sunday, Dec. 14, at 7:30 p. m., a special Christmas carol service was held in the music room at Goodhart Hall, Bryn Mawr College, Bryn Mawr, Pa. The choir of sixty voices under the direction of F. H. Ernest Wiloughby, college organist and director of the choir, sang selections from Bach's Christmas Oratorio (part 2) and from Handel's "Messiah" and a group of carols.

Eugene L. Nordgren



EUGENE L. NORDGREN, organist and director at the First Presbyterian Church of Freeport, Ill., is giving a series of Sunday evening recitals which are attracting the musical people of the city. On Nov. 16 he played this program: Concert Overture in B minor, Rogers; "The Bells of St. Anne de Beaupre," Russell; Intermezzo, Fibich-Nevin; Evensong, Johnston.

Mr. Nordgren was born at Galva, Ill., and at the age of 8 years was studying piano at the Knox College Conservatory of Music. Later he studied organ under his brother, the Rev. J. V. Nordgren, and succeeded him as organist of the Lutheran Church of Galva when only 15 years old. His later organ teachers were A. Cyril Graham and Stanley Martin. Mr.

Nordgren was graduated from both the college and the conservatory at Augustana College, Rock Island, Ill., in 1923. He played in Lutheran churches at Monmouth and DeKalb, Ill., and Stanton, Iowa, until last July, when he came back from Iowa to his native state to accept the position at Freeport. At Stanton he played a three-manual Möller organ in a town of less than 1,000 population and also exerted an influence for good musically as supervisor of music in the schools. At Freeport Mr. Nordgren has a four-manual Austin organ and a chorus of twenty-eight voices.

BUSY YEAR IN REBUILDING

Clark & Fenton Carry Out a Number of Interesting Tasks.

A busy year is reported by Clark & Fenton of Nyack, N. Y. Most of the work has been in rebuilding and electrification. One of the larger contracts was to electrify the three-manual Jardine pneumatic organ in St. Thomas' Church, Taunton, Mass. The Jardine organ replaced an early Hope-Jones electric which was destroyed by fire. After the fire the church would not consider an electric organ and so the Jardine pneumatic organ was purchased. Walter J. Clemson, now of Boston, was instrumental in placing the Jardine organ in the church and directed the electrification work, he being the honorary organist.

An interesting church is the House of Prayer in Newark, N. J. This landmark is well known, with the adjoining rectory, built of sandstone in the early Dutch settler manner, originally being a farm house of the colonial period. The organ is a two-manual Harrison pneumatic and is being electrified and moved to a rear gallery from the chancel.

Clark & Fenton have also electrified a Hutchings tracker organ from the Peters residence in Englewood, N. J. and another Hutchings organ in St. Anthony's Catholic Church, Nanuet. Other rebuilding includes a Felgemaker and a Reuben Midmer & Son organ.



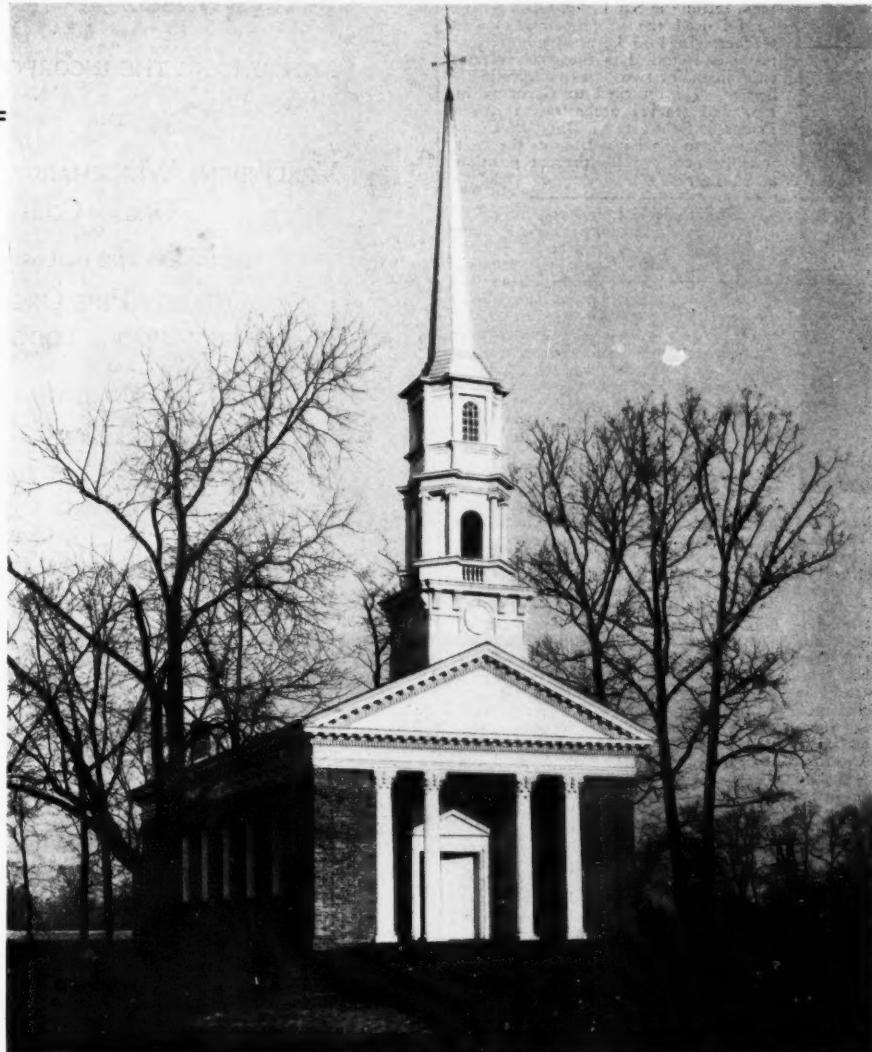
RECENT SCHIRMER ANTHEMS

ANDREWS, M.— <i>Lauda Anima (Praise, My Soul, the King of Heaven)</i>.....	.15
BARNES, E. S.— <i>O Worship the King</i>.....	.15
BUCK, D.— <i>Fear Not Ye, O Israel!</i>.....	.18
CALEY, N. H.— <i>The Night Is Far Spent</i>.....	.10
EVILLE, V.— <i>God So Loved the World</i>.....	.16
FEDERLEIN, G. H.— <i>The Law of the Lord Is Perfect</i> .....	.15
HARKER, F. F.— <i>Create in Me a Clean Heart, O God</i> .....	.15
HUERTER, C.— <i>Before the Ending of the Day</i>.....	.12
MATTHEWS, H. A.— <i>The Sun Declines</i>.....	.16
MORRISON, C. P.— <i>O Shepherd of Israel</i>.....	.15
PROTHEROE, D.— <i>They Will Be Done</i>.....	.15
SHELLEY, H. R.— <i>The Beatitudes</i>.....	.15
SPEAKS, O.— <i>In Heavenly Love Abiding</i>.....	.15
THOMÉ, F.— <i>O Forgive Our Debts</i>.....	.16
TSCHAICKOWSKY, P.— <i>Come Unto Me</i>.....	.15

G. SCHIRMER
Incorporated

3 East 43rd Street

New York



AEOLIAN ORGAN

*Selected by Mr. Henry Ford
for the
CHAPEL OF MARTHA MARY
Greenfield Village, Michigan*

In Greenfield, Michigan, Mr. Ford has undertaken to recreate an American Village of many generations ago and one of its most important features had to be a typical old New England Church.

This church is the center of the life of the village and is in itself a structure of great significance. Its bricks were taken from the girlhood home of Mrs. Henry Ford and in its steeple is a bell that was cast by the historical Paul Revere.

In selecting the Aeolian Company as the builders of the Organ for this church, Mr. Ford paid it a high compliment as the entire project is of great importance to him and the selections of those permitted to contribute in such an important way were not lightly made.

The Aeolian Organ, a three-manual with Echo, is in all respects a worthy example of the high standards of quality to which the art of Organ building has advanced.

ÆOLIAN COMPANY
689 FIFTH AVENUE, NEW YORK

Eugene Bonn



F. EUGENE BONN, veteran organist and choirmaster of St. Patrick's Cathedral, Rochester, N. Y., has received the pontifical decoration known as "Pro Ecclesia et Pontifice," the first papal recognition to be accorded a Catholic layman in the Rochester diocese. Announcement of the honor was made by Bishop John Francis O'Hern on receipt of a cablegram from Cardinal Pacelli, secretary of state to Pope Pius XI. The distinction is accorded to the man who for forty-two years has been in charge of the cathedral music in recognition of unblemished character in his personal life and as a reward for his promotion of the interests of church music. Solemn pontifical mass was celebrated by Bishop O'Hern, assisted by priests of the city, Sunday morning, Nov. 23. At the conclusion of the service, the papal decoration was conferred.

Professor Bonn was born in Bavaria, Germany, eighty-two years ago and came to this country when a young

man, settling in Sandusky, Ohio, where he followed the profession of music teacher. In 1873 he returned to Germany and studied in the conservatory at Munich for two years under Rheinberger. He returned to Germany in 1887 and studied orchestration under Professor Schwartz of Munich. Coming back to the United States the next year he accepted his present position at St. Patrick's.

Musical Service by Kreuzburg.

A musical service of rare beauty and excellence was held at St. James' Church, Danbury, Conn., the evening of Nov. 30 when the Evensong service in E flat by Marchant was presented by the choir under the auspices of the St. Andrew's Club. A congregation which nearly filled the church was in attendance. A feature was the presence of Frederick Meisel, a noted boy chorister of St. Thomas' Church, New York, who was soloist of the evening and charmed the congregation not only with his beautiful voice, but his mature and artistic renditions. The service differed from the usual evensong service in that it was intoned throughout, the Lord's Prayer and canticles being chanted instead of read. The results reflected great credit upon the ability of the organist and choirmaster, Sherman J. Kreuzburg, his painstaking training of his choristers and meticulous attention to detail, which caused the entire service to go forward with practiced smoothness.

Dedicated at Lynchburg, Va.

On the afternoon of Sunday, Nov. 30, Thomas McCrary, organist and choir director of the First Presbyterian Church of Lynchburg, Va., played the initial recital on the new organ recently installed by George Kilgen & Son, Inc., of St. Louis. Mr. McCrary was assisted by G. Edward Bell at the piano and Miss Ruth Marie Root, voice instructor in Lynchburg College and choir director at the Memorial Methodist Church. An audience which exceeded the seating capacity of the church acclaimed both organ and organist.

ANNOUNCING THE INCORPORATION OF

THE
VERLINDEN, WEICKHARDT, DORNOFF
ORGAN CO.

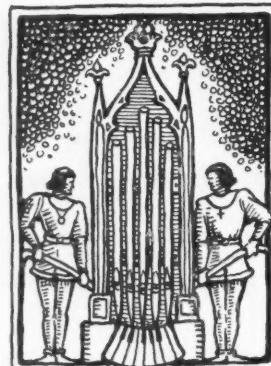
DESIGNERS AND BUILDERS OF
QUALITY PIPE ORGANS
FOR CHURCHES, SCHOOLS, LODGES, RESIDENCES,

FEATURING THE
VERLINDEN
CHEST, ACTION AND CONTROL SYSTEM
PATENTED AND PATENTS APPLIED FOR

WEICKHARDT
VOICING AND MASTERLY TONE

FACTORY AND OFFICE:
703 SO. 39TH STREET
MILWAUKEE, WISCONSIN

WE INVITE YOUR GOOD WILL AND ARE AT
YOUR SERVICE FOR YOUR EVERY
REQUIREMENT



AN ADVENTURE IN FINE LIVING

EVEN in this rushing age, there are many cultured men and women to whom organ music is still a fine art.

For them we have provided rare and distinctive tones, provided by voicers who are themselves great lovers of organ tone.

Make of your organ music an adventure in fine living.

VOTTELER ORGANS

(Since 1855)

THE VOTTELER-HOLTKAMP-SPARLING ORGAN COMPANY, CLEVELAND, OHIO





FIRST LUTHERAN CHURCH . . . MINNEAPOLIS, MINNESOTA



A RECENT WURLITZER CHURCH ORGAN INSTALLATION IN THE NORTHWEST

It is the belief of those who build Wurlitzer Church Organs that only *an instrument specifically created for church service*, designed and shaped with real understanding and thorough knowledge, can fittingly bring to sacred music, and infuse into that music, the tonal glory which is its richest part.

Interesting New Illustrated Brochure on Request.

The Rudolph Wurlitzer Company

NEW YORK
120 W. 42nd Street

SAN FRANCISCO
250 Stockton Street

CINCINNATI
121 E. 4th Street

BOSTON
120 Boylston Street

CHICAGO
329 S. Wabash Ave.

PHILADELPHIA
1031 Chestnut Street

LOS ANGELES
816 South Broadway

BUFFALO
674 Main Street

Factories: NORTH TONAWANDA, N. Y.

A. O. T. Astenius



DEATH OF A. O. T. ASTENIUS

Former Chicago Organist Passes Away at Long Beach, Cal.

Anthony O. Theophilus Astenius, formerly of Chicago and for the last nine years a resident of California, died Nov. 25 at his home in Long Beach, Cal. Mr. Astenius was a veteran organist and composer of pieces for piano as well as for organ.

Rendition of his own compositions marked the funeral service for Mr. Astenius. Among the selections, played by George Beechwood, organist at First Church of Christ, Scientist, were "At Eventide," "By the Brook," "By Moonlight," "To Thee," "The Twenty-third Psalm," "Heart Echoes" and "Sunset in the Golden West."

Mr. Astenius was born June 9, 1871, at Ishpeming, Mich. His father was not only an organist but also an organ builder, associated with Mason & Hamlin and the W. W. Kimball Company. When very young A. O. T. Astenius started his musical career under his father's tutelage and at the age of 9 served as organist in a Swedish Lutheran school, where he presided over a two-manual organ with pedals. At the age of 11 he became a pupil of Henry Wey, organist at Immanuel Baptist Church, Chicago, with whom he studied until his departure with his parents for Lindsborg, Kan., where at 13 he became organist at the Swedish Lutheran Church, holding that position for nearly a year until his return to Chicago. Here he continued his studies in organ, piano and theory under Frederick Grant Gleason, Emil Liebling, Adolf Weidig, James Watson and others. He entered the Northwestern University School of Music and was graduated in 1908 with high honors, receiving the diploma for proficiency in music.

At Long Beach Mr. Astenius for two years held the position as organist at First Church of Christ, Scientist. In 1925 he was called to the position as organist at Second Church of Christ, Scientist, serving for three years, to Jan. 1, 1929. In 1926 he was honored by the appointment as official organist of the Lions' international convention, held in the municipal auditorium, San Francisco, where for one week he gave daily recitals on the four-manual Austin organ.

Mr. Astenius married Miss Rena B. Gauger, who is a native of Michigan, and they are the parents of a son, George.

New Lyric Drama by Deems Taylor.

J. Fischer & Bro., New York, announce the completion of "Peter Ibbetson," a lyric drama in three acts and nine scenes, based on George Du Maurier's novel, by Deems Taylor. Constance Collier and Mr. Taylor claim authorship of the libretto. Mr. Taylor even furnished the artistic drawing for the cover page adorning the piano-vocal score. The first performance of "Peter Ibbetson" is promised by the Metropolitan Opera management in New York for February. Lucrezia Bori, Edward Johnson and



GOOD WILL

BUSINESS measures Good Will in terms of dollars

and cents ▲ ▲ ▲ Actually it is priceless beyond all reckoning ▲ ▲ ▲

For Good Will is the foundation of human existence ▲ ▲ ▲ an asset without which all others become liabilities ▲ ▲ ▲ That we may have yours and always deserve it is the earnest ambition of the House of Pilcher.

HENRY PILCHER'S SONS, Incorporated

General Offices, Louisville, Ky.
New York Office, Steinway Hall

PILCHER
... Organs

THE VOICE OF INSPIRATION

Lawrence Tibbett are to sing the principal roles and Maestro Serafin is to prepare and conduct the presentations. It is but a little over ten years ago that J. Fischer & Bro. made announcement of the addition to their catalogue of an original composition—the song "My Rose," a plantation love song—from the pen of Deems Taylor, at that time an unknown composer. Since then the successes with which this American composer has met not only in choral, symphonic and chamber music circles, but also in opera, have attracted national attention. One of the outstanding successes of the Metropolitan Opera Company season of 1926-27 was Mr. Taylor's "The King's Henchman," a lyric drama in three acts.

The combined choirs of the Church of the Epiphany and St. Timothy's Church in Chicago sang West's Christmas cantata "The Story of Bethlehem" Sunday evening, Dec. 14, at the Church of the Epiphany and Dec. 21 at St. Timothy's.

CHANDLER
GOLDTHWAITE

MUS. BAC. A. G. O.
CONCERT ORGANIST AND TEACHER
200 Pupils holding positions in various
parts of the country
Candidates prepared for the A. G. O.
Exams.
295 Huntington Ave., Boston

Carleton H. Bullis
A. M. A. A. G. O.
CLEVELAND
Theory Dept., Baldwin-Wallace
Conservatory, Berea, Ohio

ARTHUR W.
POISTER
RECITAL ORGANIST
University of Redlands
California

C. Albert Scholin, M. M.
Organist and Director
FIRST-BROAD M. E. CHURCH
Cor. 18th St. and Bryden Rd.
Columbus, - - - - - Ohio
Recitals Instruction

Eda E. Bartholomew
Organist Saint Mark
M. E. Church, South
ATLANTA GEORGIA

RELIABILITY

BUT one conclusion is possible from a careful reading of what has gone before. The specifications lead to it, the authorities quoted prove it. "*Mechanically it is perfect; tonally it is superb.*" Thus speaks the qualified observer of the Kimball Organ as he finds it.

Laboratory investigations and deliberate "break-down" tests that could not break it down, are back of every element in the Kimball Organ of today. As it is built, so it stands.

"Our organ has never failed us at a single service in eight years."

"Everything worked, and did it quickly and silently . . . the first time and every time."

"There has never been a cipher since I have played the organ . . . Mechanical troubles have been practically nil."

"Mechanically nothing could be more satisfactory. We have had no trouble. Everything works when and as it should."

"We have been using the organ since December 1 (1929), for church, my own practice, some teaching and student practice, and there has never been the slightest mechanical difficulty of any kind—no ciphers, silent notes, reluctant pistons, or in fact anything but perfection of mechanism."

"The mechanical reliability of the Kimball organ in the Masonic Temple is such that the instrument has been no expense to us since its installation early in 1927."

"Our organ, used for practice for almost ten hours daily for three years, has had only nominal maintenance charges."

". . . and the mechanical work is the finest I have ever seen."

"The first Kimball organ was installed in our Masonic lodge in 1922, and proved so satisfactory that when we built our new church we installed another Kimball organ . . . We have had practically no trouble whatever with these organs."

"The practice organ, installed in 1926 in the Music Hall at Carleton College, has given splendid service. So far as I can recall, there have been no repairs necessary on this instrument during these four years. . . This practice organ, which is used as much in a month as most organs are used in a year, is a tribute to Kimball ability."

"The remarkable fact is that even the reeds stay in tune."

"It has not only sounded well, but it has performed well . . . The mechanism . . . has given no trouble."

"During the four years . . . we did not have one cipher, and very little trouble of any kind."

"Returning from the inauguration of your new five-manual organ in the Minneapolis Municipal Auditorium, I am writing to tell you that the instrument is a distinguished success and that its behaviour during my recitals was perfect. Its dependability afforded me enjoyment and freedom while playing."

RELIABILITY IS DESIGNED AND THEN BUILT INTO KIMBALL ORGANS

W.W.KIMBALL CO.

ESTABLISHED 1857

KIMBALL HALL
CHICAGO

105 West 40th Street
NEW YORK

**Notes from Capital;
Calvary Methodist
Choir in "Messiah"**

By MABEL R. FROST

Washington, D. C., Dec. 19.—The outstanding Christmas musical event in Washington this season is the rendition of part 1 of "The Messiah" by Calvary Methodist choir Sunday, Dec. 21, at 4 p. m. The accompaniment will be by organ and orchestra and the following soloists will assist: Mrs. Ruby Potter, soprano; Mrs. Helen Turley, contralto; L. Lavoy Annis, tenor; Charles Trowbridge Tittmann, bass; Mrs. Frank Akers Frost, organist, Louis Potter conducting. The work was rendered last year similarly before an audience that overflowed both auditoriums and the repetition is due largely to popular demand.

A note from Kathryn Hill Rawls, in Honolulu, until recently an organist in Washington, states that there are few organs there and that she misses the work. However, she played the big American Union organ for the Morning Music Club Dec. 10.

Miss Maud G. Sewall is again conducting a course in the history and appreciation of music at the Institute of Musical Art, a rare opportunity for Washington.

An interesting program of Christmas carols has been arranged to be sung by the Mount Vernon Place Methodist choir in conjunction with an illustrated lecture on "Christmas in Palestine," by the pastor, the Rev. Dr. W. A. Shelton. The carol program embraces one example from each century, beginning with the twelfth. R. Deane Shure conducts the chorus and these soloists assist: Esther Cloyd, soprano; Mathilde W. Kolb, contralto; John L. Mitchell, tenor; Arthur M. Tabbutt, basso, and Edith Gottwals, organist. The program is given at the Bethesda-Chevy Chase High School Dec. 17 and at Mount Vernon Place Church Dec. 19 and 21.

Half-hour musical programs for December at All Souls' Unitarian Church are: Dec. 7, Spanish music (Granados, Turino, Branco), Ruby Potter, soprano, assisting; Dec. 14, modern German music (Schönberg, Hindemith, Strauss), Florence Sindell, soprano, assisting; Dec. 21, Christmas music (Debussy, Dubois, Yon, Gruber), Flora McGill Keefer, mezzo-contralto, assisting; Dec. 28, Russian music (Stravinsky, Moussorgsky, Glazounoff), Charles Trowbridge Tittmann, bass, assisting. Lewis Corning Atwater is the organist and programs begin at 5 o'clock.

Otto Torney Simon, who heads the voice department at the Institute of Musical Art, is giving a number of interesting courses this season. The first of these is a course in singing for choir directors, which will enable them to produce the essentials of good choir work and artistic tone. The second is a series of twenty lessons in sight reading for choir singers. The third course includes ten lectures on the technique and art of the choir director.

NEWS-NOTES FROM BOSTON

BY DR. HAMILTON C. MACDOUGALL.

Boston, Mass., Dec. 18.—Arthur Ryder, organist and choirmaster at St. Paul's Church, Dedham, is giving half-hour recitals after evening prayer Sundays. They may be called informal recitals, since there are no printed programs, Mr. Ryder giving titles and composers as he plays. I believe thoroughly in that method of establishing sympathy between a player and his audience; if tactfully done it satisfies a natural and laudable curiosity as to composer and period and the reactions of the performer thereto.

In their seemly churchly environment negro spirituals were sung at Trinity Church, Newton, Leland A. Arnold, organist and choirmaster, Dec. 7. The service list speaks of "these quiet evening services of devotion that help lift our minds into the mood of

Deagan Harp-Celeste

Distinctively individual, yet surpassingly beautiful, the Harp-Celeste is one of the Organ's most valuable adjuncts. The tone of the Deagan Harp-Celeste is richly vibrant and mellow—a true Deagan Product—and original with Deagan. This popular percussion can be added to your organ for a nominal sum.

Deagan
ORGAN PERCUSSIONS

J. C. DEAGAN, Inc. :: Deagan Building : Chicago

worship, and help us find a measure of spiritual calm and peace that is sadly lacking in most people's lives in these busy times." In addition to the spirituals West's Magnificat was sung. Other service music and anthems noted are Benedicite, Stokowski; "Blessed Is He," Gounod; "And the Glory of the Lord" ("Messiah"), Handel, and "O Gladsome Light," Sullivan.

Francis Snow, at Trinity Church, Boston, is giving Sundays at 4 p. m. a "service of meditation." This excellent title covers the playing of eight to ten organ pieces with a lesson, prayers and offertory interjected. Recent service lists show a pleasing variety of music drawn from accepted composers.

Many organists will be interested in knowing that the eminent composer,

R. S. Stoughton, is now a musical citizen of Boston. He is organist and choirmaster at the Ruggles Street Baptist Church, the church famous years ago for the Ruggles Street male quartet and Homer Norris, organist and composer.

FRANCIS P. HESSEIN IS DEAD

Organist of St. Michael's Catholic Church, New York, Forty Years.

Francis P. Hession died Nov. 2 at his home, 33-19 Seventieth street, Jackson Heights, L. I., N. Y., at the age of 66. The funeral was held Nov. 4 with a solemn requiem mass at St. Joan of Arc Church, Jackson Heights. Mr. Hession was born in Norwalk, Conn., and came of a family who were musicians for twelve generations. At an early age he made his appearance

as a concert pianist and later studied under Ignacy Jasinski, a pupil of Chopin. A. J. Hession continued his organ studies under the late George W. Morgan. For four years he was organist of St. Raphael's Church in Manhattan and for the last forty years he was organist at St. Michael's Roman Catholic Church, also in Manhattan. He was a brother of the late Joseph Hession, Brooklyn organist.

ROSSETTER COLE

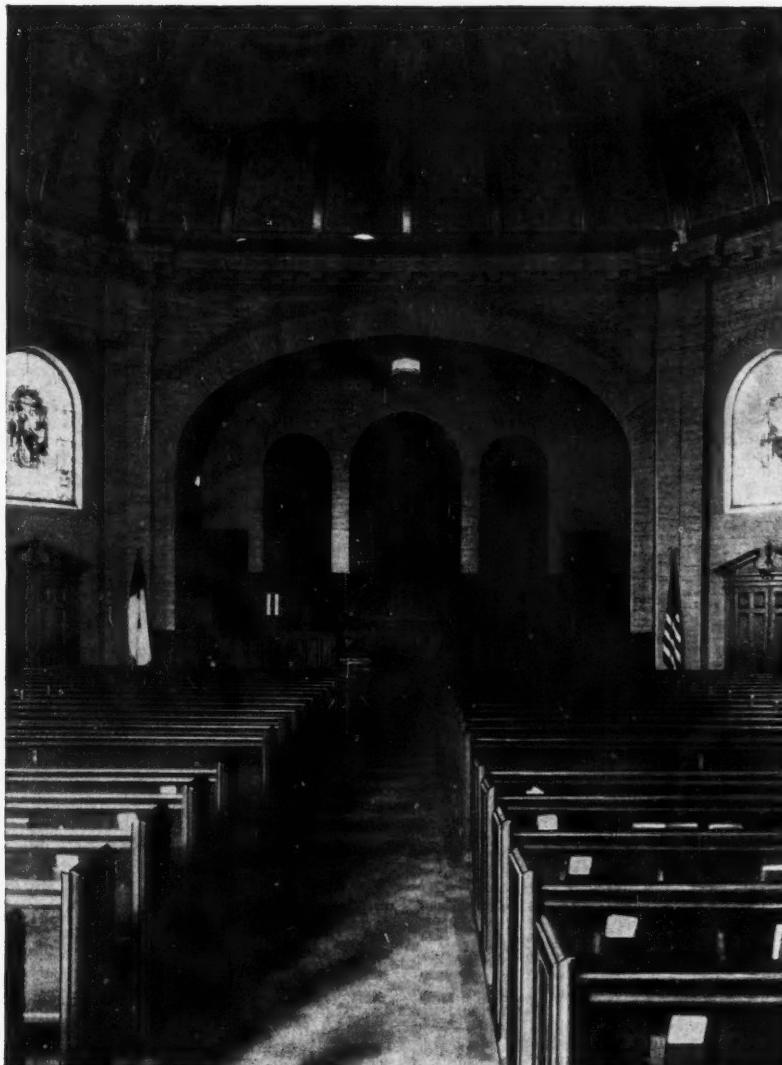
Composition and Theory. Prepares for Examination in American Guild of Organists
719 Fine Arts Building, Chicago

GEORGE H. FAIRCLOUGH

F. A. G. O.
St. John's Episcopal Church
University of Minnesota
ST. PAUL, MINN.

GUSTAV F. DÖHRING
INVITES DEMONSTRATION OF
HILLGREEN, LANE & COMPANY
ORGANS OF QUALITY
Address: G. F. DÖHRING
ROOM 427, 225 FIFTH AVENUE, NEW YORK, N. Y.





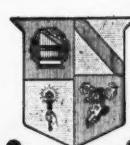
In Rogers Park Congregational Church at Chicago

The Kilgen Organ in this imposing new Church has received recognition as one of Chicago's most distinctively artistic instruments.

Its Reed and Diapason Choruses are full and resonant and are perfectly balanced and proportioned—the result of meticulous care in fashioning, scaling and voicing the pipes. And the beautiful contrasting tonal coloring

in its strings, flutes and imitative reeds produce effects of rare beauty. Blending into a perfect ensemble the full organ is indeed a work of art.

This famous organ furnishes another reason why again and again Kilgen Organs have been selected when discriminating Churches have not been satisfied with the mediocre, but desire the truly artistic.



Kilgen Organs

Choice of the Masters

CEO. KILGEN & SON, Inc., • 4010 Union Boulevard • ST. LOUIS, MO.

NEW YORK, Steinway Hall • LOS ANGELES, 720 S. Broadway • CHICAGO, Wrigley Bldg.

PIPE ORGAN BUILDERS FOR ALMOST THREE CENTURIES

Great Artist and Gentle Man Taken in Farnam's Death

By NELSON SPRACKLING

Music can live only by its interpreters. The memory of Lynnwood Farnam's playing is left to those who heard him. His playing they shall not hear again; it's like perhaps but rarely. The man and the musician are gone from us—a very gentle man and a great artist.

Day by day in quiet places, at the organ in a corner of the church, in the studio, practicing, playing, teaching, this man was always the devoted servant of music. The perfecting of his art was his constant thought. The public that heard this art, a limited but devoted public, must have realized the quality of its greatness. For this artist gave direction and life to a difficult and not popular art, the playing of the organ, an art whose demands are so strict that few indeed serve it well enough to win acclaim even partly commensurate with the labor and devotion that its service entails. It is too beautiful and too severe an art to serve otherwise than greatly. To do otherwise is too disastrous. The lifeless, arid stretches of dullness and insipidity that arise from the average organ recital testify to that. Here was a talent of quiet virtuosity, of sensitive values, of impeccable technique, of relentless standard of taste, of complete sincerity.

Within the past few years Lynnwood Farnam had won public and critical recognition as an organist of the very first rank. What New York audiences have heard was to be but the beginning of an encyclopedic range of organ music in recitals outlined as yet only in the organist's imagination. The gigantic task of playing all of the organ music of Johann Sebastian Bach in a series of recitals at the Church of the Holy Communion, extending throughout an entire season, was a great beginning of a still more comprehensive task. This series of 1928-29 was followed in 1929-30 by a series of "Bach and his Forerunners," repeating the greatest of Bach and as a comparative study the organ music of the pioneers who bridged the period between Palestrina and Bach. What an opportunity for music-lovers and especially for the devotees of the great John Sebastian! That the effort was not wasted was attested by the crowded church on the repeated programs, each program given twice and some three times in the season of twenty programs. Here indeed was a feast that may not be repeated in a generation—recitals of the organ music of the many-faceted Bach, arranged in such a wise manner as always to give the greatest possible variety and balance.

The music was played with a style to defy description. For Lynnwood Farnam had complete command at all times of his technical resources. He was always to be relied upon to give his best—perfect legato or staccato in the most clearly molded phrases controlled by the surest rhythmical sense; a highly organized sense of all musical values, rhythmic and dynamic, harmonic and melodic, and a deep reading into the emotional message of the music. The sure pulse of rhythm might be his greatest gift, for it was the controlling element that kept him always at such even, powerful poise, that kept the steady but varied pace, the fullness of the resolving cadences, that chose the half-moments when changes in registration took place with apparent effortlessness and spontaneity—in short, that kept the flow of the music at such a pitch of perfection that the deep artist had the opportunity to communicate the inner message of the music. And so after all one would not be listening to virtuosity, although that was present in its finest sense, but to the ultimate ideas of the composer.

What a talent was his for registration! His choice of tonal color was boldly imaginative and unorthodox, but always governed by unerring taste. It has been amazing to other organists to realize how simply beautiful effects were obtained by the use of stops of single added overtones (twelfths and

Dr. Lynnwood Farnam



THIS PICTURE of the late Lynnwood Farnam is familiar to his friends and the cut is a reproduction of a photograph in the possession of those close to him. It was evidently a favorite with Dr. Farnam. In its December issue *The Diapason* published a picture of the famous organist in a characteristic attitude, seated at the console of the organ in the Church of the Holy Communion, New York, where for the last ten years he had made history with his recitals. Several letters have been received referring to that picture as showing Dr. Farnam in the way in which he is remembered by the great host of admirers who heard him play.

tierces) and by unsuspected and not too obvious couplings. The use of the tremolo he raised to an art utterly devoid of the cloying sentimentality usually associated with its very name.

His use of what might be called archaic effects for some of the music of the forerunners of Bach, which was the subject matter of the recitals at his own church last year, was remarkable. Yet all of these apparently simple effects which seemed a logical part of the music itself (but, of course, never suggested in the score) were the result of his own profound knowledge, both intuitive and acquired, of the true spirit of the music which bridged the gap between Palestrina and Bach.

In the playing of the great preludes and fugues of Bach the subject was always announced with nobility and firmness of tempo, with never a prettifying in the episodes and never a "show" of emotion in the codas, but the inexorable logic of the music itself to the end, piling up its own inherent development.

In the Bach organ trio-suites, where a false note, a flaw in phrasing, an impeded movement in the onward flow, would stand out painfully, where the loveliness of the texture of the music is so fragile and so beautifully fine, he was very near perfection. His playing of these was a sheer musical joy. The concertos were brilliantly conceived and executed. But it was in the chorale preludes—these many-sided compositions of Bach's most intimate and deepest genius, these pieces that unveiled his soul, that voiced the deepest religious expression of himself and his people, these glorious, tender and free musings of the poet Bach in infinitely varied adornments upon the sacred folk-song—that Farnam was the supreme re-creator. We have never listened to more deeply moving music. Farnam knew these least played and rarest heard of all Bach's organ music with a knowledge of both mind and heart.

All music that he chose was with few exceptions organ music—that is, music that was written originally for the organ. This is not to imply that he was rigid in his exception of the use of transcriptions. But he found it unnecessary to use them. Organ

literature was large enough for him to find his extensive repertoire and he needed never to throw out enticing bits of the popularly known to draw an audience.

Lynnwood Farnam's knowledge of modern organ music was extensive and thorough. Recently the music of Charles Tournemire, who succeeded Cesar Franck at the organ post at St. Clotilde in Paris, occupied his attention. This is modern music founded upon the medieval church modes, a veritable mine of beauty, hardly touched by composers, but successfully treated by Tournemire in music inspired by the Roman Catholic mass. This is modern music for which to be grateful. It is soul-stirring, at once splendid, bold, acrid and tender, and as free as one might expect from the pen of so great an improvisator. Farnam's playing of some of these church suites was heard by a few friends and only on an occasion or two in public. But the hearings were memorable occasions, if the vibrations of one's spinal column were any testimony. Farnam visited Tournemire last July and played upon the famous organ of St. Clotilde.

It seems somehow that the man is as greatly mourned as the musician. Here was a modest artist, possessing a childlike simplicity and naive faith that the world seemed never to have touched or swerved, direct, single purpose, loving simple pleasures, beloved of many friends.

The passing of any great instrument of beauty is a tragedy, like the passing of beauty itself.

A Tribute to Perfection.

The ways of Providence, or fate, or whatever euphonious term one may wish to use, are often, indeed, inscrutable. It is hard to conceive of a more cruel blow than that which has removed from us the greatest organist in the world, at the height of his powers and reputation. It is really doubtful if such an exponent of the art of organ playing has ever before lived; it is greatly to be hoped that such an artist will again arise, and of this there is some hope, and that hope would indeed be a joy to Lynnwood Farnam.

Farnam started life as a country boy in a Canadian village and, enhanced by experience and great contacts, he was fundamentally the same simple and unpretentious character to his life's end. In no characteristic was he greater than in this sterling simplicity. It was apparent in his whole enjoyment of everyday affairs, in his absolute lack of pride or rigidity in his musical ideas. No one was so keen for friendly criticism or so quick to alter even his own perfect work if the least of his brethren had a suggestion which appealed to him; and, so different from the mental stand of certain others far less great than he, an amiable discussion of fine points of interpretation was to him a normal and invigorating necessity.

As for his art, it has spoken for itself. Only by the most intense work and a single-minded purpose could any man attain the unprecedented perfection that he exhibited. Only by the most patient labor could his perfection of detail and registration be achieved. But these things were to him the breath of life, and no man ever more perfectly found his calling. For all of this to be cut off in middle age is stark tragedy.

But to his intimate friends greater even than the loss of his art is the loss of himself. No more loyal and affectionate soul ever lived. He became precisely like a member of my own family, and his loss is that of a dearly beloved brother, and can never lose its pang. His little mannerisms, his own oddities of speech, his simple, child-like friendliness are things that one can hardly bear to recall. He was a very perfect character, upright, utterly good and transparent; there are few such men. If in the scheme of nature there is sufficient intelligence to provide that such gifts and such skill shall not be lost, we can hope that he continues to thrill the hosts of the departed with more beautiful music than he here conceived, from more wonderful instruments than ever here thrilled us under his overwhelming mastery.

EDWARD SHIPPEN BARNES.

Newspaper Critics Appraise the Career of Lynnwood Farnam

[Subjoined are eloquent tributes and masterly appraisals of the life and work of the late Dr. Lynnwood Farnam by two noted New York newspaper critics. One is from the pen of Lawrence Gilman of the *Herald Tribune* and the other is by Richard Aldrich of the *New York Times*. These analyses of Farnam's career have attracted the notice of his friends in New York and vicinity and are reproduced for the benefit of readers of *The Diapason* throughout the profession.]

BY LAWRENCE GILMAN.

Lynnwood Farnam was buried yesterday. The realization of that fact is peculiarly saddening to those who know how rare are the musical artists of his type—those who, self-effacing and devoted, combine with their humility and their priestly attitude toward the art they serve, the communicative power of the finely touched and greatly qualified interpreter.

Lynnwood Farnam was an artist of that order. One of the first organists of his time, he was a virtuoso without the virtuoso's usual curse of egoism; a great technician without the great technician's frequent passion for display. He was a master, but he used his mastery only in the service of what seemed to him the noblest things in music.

He was barely middle-aged, yet he had stamped the image of his artistic personality with singular vividness upon the best musical thought of his time.

"Ah, Farnam c'est un ace!" exclaimed a famous French colleague of his not long ago. A distinguished composer had written an important organ part in a new work for chorus and orchestra. "This," he said expectantly, "is for Farnam to play." In a letter concerning the dead organist a friend remarks: "I have been struck with the veneration, almost awe, with which his pupils and his colleagues used to speak of him; they seemed to consider him not quite of this world while he was playing Bach on his organ. People—especially the hard-boiled young musicians of today—do not usually express themselves that way. What was it about Farnam that made them do so?"

Perhaps it was that sense of whole-hearted dedication which he left with one, a dedication lifted out of mere excellence of intention by the fact that it was kindled by genius.

Farnam was truly self-effacing. But what he effaced was the exhibitionist, the self-conscious virtuoso. What he put in their place was the disciple, the apostle filled with a sense of the beauty and the greatness of the musical evangel that possessed him, stirred his imagination, precipitated the eloquence that gave it immediacy and life. He will survive in one's memory and estimation as another of those artists, so tragically few, who bring to their task of re-creation that pride and power and assurance of the great craftsman, the high, superb predominance of the master over his materials, but also the humility of the devotee.

Farnam's services in spreading the knowledge and the love of Bach's music hereabouts were incalculable. It is peculiarly gratifying to this newspaper to remember that the *Herald Tribune* was the first to call attention (in a review published Dec. 18, 1928) to the Herculean labor of love which Farnam, in the cause of Bach, first undertook and quietly carried through in this town two years ago. We refer to his staggering feat of performing the entire organ literature of Bach—comprising some 245 works—in forty recitals, which he gave in the season of 1928-29, between October and May, at the Church of the Holy Communion on Sixth avenue.

On every Sunday afternoon and Monday evening Farnam played organ music by Johann Sebastian in the obscurity of that backwater which was once a busy center for department stores and shoppers. It is relatively tranquil there nowadays, especially on Sundays and in the evenings; and those who could make the pilgrimage

found it an adventure richly memorable to sit in the dim, candle-lit church on a Sunday afternoon or Monday evening and listen to masterly readings of unapproachable music. At times, when the music was at its most deeply beautiful and pitiful and poignant, the quiet street, the shadowy church, seemed filled with unaccustomed presences; and it was not Bach's voice alone that, one fancied, came to us from out of the shadows of the organ loft.

When Farnam played Bach he gave you that curious, unmistakable sense of quickened contact between the interpreter and his material for which one can find no wholly satisfactory term of definition. "His lips may not be touched," it has been written of such a one, "but he speaks as if they were. And we listen, too, as if they were. His utterance carries about it an indelible authority and certitude. There shine through it the intensity of vision and the immense sincerity of attitude in which it had its origin."

Intensity of vision—sincerity—excelling craft: those are indicative beacon lights; but they leave the central mystery untouched.

Farnam was always the poised, persuasive artist, the flexible and sensitive vehicle. When he addressed the music that most searchingly probed his spirit—such music as the incomparable prelude on "Ich ruf' zu Dir," or "Das alte Jahr vergangen ist"—he could make us feel, as the rare artist always does in such discoursing out of the heart of sensibility, that we were in the presence of an instrument through which some deeply appeasing beauty had inexplicably passed, renewing and justifying life, making death irrelevant.

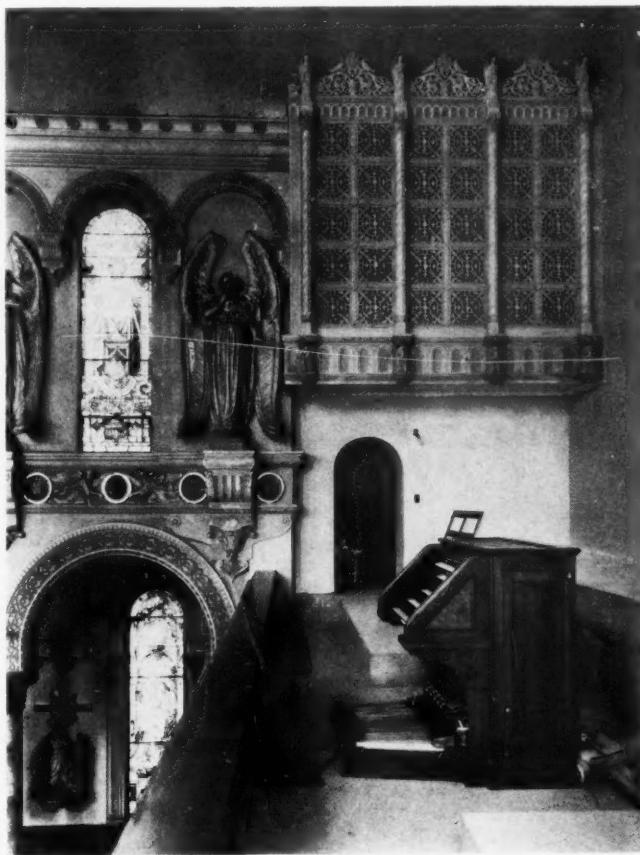
BY RICHARD ALDRICH.

Death ruthlessly seized a great artist before his time when he bore off Lynnwood Farnam, organist, at the age of 45. He was one of the greatest organists in the United States, perhaps the greatest, in executive power, in artistic sense, and in the range and comprehensiveness of his knowledge of organ literature. He was an American in that he was born in Canada; he had become an American in the narrower and more usual sense in that he passed the later years of his life in the United States, chiefly in New York.

The foundation of the organist's art is to be found in the organ works of Johann Sebastian Bach; and in this music Mr. Farnam had steeped himself. His knowledge of it was profound and far-reaching. How great it was was shown a year or two ago in a series of recitals lasting through the winter, which comprised the entire body of Bach's organ works. Few organists have been able or found the opportunity to achieve this. Dupre, the French organist, achieved it a few years before Farnam; has any other? It speaks loudly for the public interest in Bach's music, which has been much commented on in recent years and which has made numerous manifestations in New York, that each of Mr. Farnam's programs in this series had to be played twice, and some three times. They were given in the church wherein he regularly officiated, the Church of the Holy Communion; and the pews in that building were crowded whenever his recitals were announced. It was Bach that drew the attention and interest of the throng; but it was Bach in the lucid, sympathetic and thoroughly musical performances that Mr. Farnam gave of his music.

He was not a Bach player of the school at one time considered indispensable to the interpretation of Bach, a traditional and now fortunately antiquated school of thick and unchanging registration sluggishness and dreary inertness. He was one who believed in making this music "all alive again" by varied, contrasting and appropriate changes and contrasts of color, as carefully avoiding the sensational and showy as the stodgy and insensitive. His taste was of the finest and most discriminating. His playing was always of a beautiful clarity and precision, on the pedals as well as on the manuals. His technique of hands and feet was unfailing. He had a deep-seated rhythmic sense that never allowed the line and flow of the movement to be interrupted; he never held down one hand while the other was

Wangerin Organ in St. Brigid's, San Francisco



THE NEW THREE-MANUAL WANGERIN organ just completed for St. Brigid's Church, San Francisco, was dedicated by Richard Keys Biggs of Hollywood Nov. 16. The church was thronged by a congregation which crowded to the altar rail and overflowed to the street. Hundreds remained after the formal program to inspect the instrument and to ask for more music. Mr. Biggs obliged by

feeling around for stops. His was no slavish adherence to the legato that must be the fundamental quality of organ playing; he obtained often a striking though unobtrusive effect of rhythmic vitality—in which some find the organ sometimes lacking—by a subtle differentiation in the touch.

Farnam was no slavish follower of Bach. He had a wide sympathy with many of the other early and later schools of organ composition. In truth, his knowledge of organ literature was enormous.

So modest, so unassuming an artistic nature does not often reach so wide an influence as he did. The organist, especially in a city like New York, overflowing with other kinds of music and not richly supplied with fine organs available for concert and recital use, does not have usually the opportunity to impress himself deeply on the public. Mr. Farnam was somewhat unusually successful in doing so. His loss is a sore one, and his going is sadly felt by many.

A Giant, But Human, Companionable.

Grantwood, N. J., Dec. 2.—Dear Friend Gruenstein: The cut of Lynnwood Farnam in your last edition of *The Diapason* showed him in a most characteristic pose. How many times I have seen him thus while waiting for a performance to begin! This giant among us, how we regret his passing! He was so human and companionable, quite different from so many who attain eminence. His innate modesty, in spite of his great accomplishments, was so rare that people were instinctively drawn toward him. How could one accomplish so much in his short life? How hard he must have labored and yet he found time to attend the recitals

playing an extra half-hour for a gallery full of organ fans. Among his more important selections were: Toccata, Widor; "The Bells of St. Anne," Russell; Toccata and Fugue in D minor, Bach; "Ave Maria," Arkadelt; "Chant Pastoral," Dubois, and "Carillon," Vierne.

The picture shows the organ front and console. The specification of the organ was published July 1, 1930.

of others in order to encourage their efforts and, also, to gather what he must come from their performances. He was one of the greatest organists of the age. Such perfection as he attained was the result of prodigious toil, care and patience. The good he did will live long. Peace to his memory!

Cordially yours,
J. WARREN ANDREWS.

Tribute in London Times.

Writing in the London Times of Nov. 29, Hubert J. Foss pays a warm tribute to Lynnwood Farnam in the course of which he says in part:

"Farnam was without dispute one of that class of virtuosos upon the organ who usually command themselves but little to the serious student of music. But that was only the beginning. Technique and virtuosity he had in a superlative degree, but he shared them with his fellows, in America especially, and also all over the world. But where so many stopped, Farnam seemed to begin. The attractions for the mechanical pleasures of the organ, which have allured so many from the narrower path of the musical standard set by (for example) the organ compositions of J. S. Bach, touched him only sufficiently to make the machinery of the instrument his servant. After that his mind worked. It may be, indeed, that he started—he certainly represented as the leader—the tradition of serious organ playing in America; he indeed had an influence upon the organ playing of this country. He did not fall behind our best men in tradition, learning, inquiry and scholarly mind; he excelled them in pure capacity of performance. Such technical skill, informed by so illuminated a mind, produced the highest achievement in or-

ganistship that the writer has ever heard. * * *

"Apart from his sojourn here in 1900-1904, he was well known in England as a player. He came here frequently and not only gave recitals but had established a position in the minds of scholars and musicians as a very remarkable man. Only last week the writer was referring to him in a public lecture, at the end of which the chairman unreservedly referred to Farnam as the finest organist in the world. Such a judgment may sound enthusiastically rash, but it would be hard to imagine, not only a better organist, but a better combination of qualities to go together to make a better organist. Among other new organs that he played were that at Westminster Cathedral—the writer heard and watched him practice there after 9 o'clock one night, an unforgettable experience—and that at Liverpool Cathedral, which he considered the finest he had used on this side. * * *

Tribute to Farnam at Vassar.

As a tribute to Lynnwood Farnam Professor E. Harold Geer of Vassar College, Poughkeepsie, N. Y., opened his Christmas recital Dec. 7 with the playing of Bach's chorale prelude on "Before Thy Throne, My God, I Stand." In a memorial paragraph Professor Geer referred to the passing of Farnam as the greatest loss to organ music since the death of Guilmant in 1911. The remainder of the program was as follows: Prelude-Improvisation on "Veni Emmanuel," Arthur Egerton; Chorale Prelude on "Puer Nobis Nascerit," Willan; A Christmas Carol, Arnold Bax; "Symphony de Noel," de Maleingreau; "Schlafendes Jesuskind," Wolf; "Maria's Wiegenlied," Reger; "Adeste Fideles" and "In dulci jubilo," Karg-Elert.

Bullis Has a Narrow Escape.

Carleton H. Bullis, the Cleveland organist and member of the faculty of the Baldwin-Wallace College Conservatory of Music, narrowly escaped death when his car skidded on an icy pavement as he was on his way from Massillon, Ohio, to Cleveland Dec. 15. By exercising the presence of mind required of capable organists and a rarely facile technique at the steering-wheel he managed to miss a sign post for which the recalcitrant car was heading, and instead crossed a ditch into a field, where the automobile came to a pause with its wheels pointed skyward. Mr. Bullis made his exit through a window, unharmed except for a ruffled temper, and the car suffered no greater damage than a slight injury to its dignity and a bent fender.

Services of Music by Watkins.

Morris W. Watkins, M. A., A. A. G. O., is giving a series of four services of music on Sunday afternoons at the Church of the Saviour, Brooklyn. Nov. 16 the augmented choir gave an excellent program and the organ selections by Mr. Watkins included: Arioso in Ancient Style, Rogers, and "L'gende," Vierne. The choral numbers included Brahms' "Song of Destiny" and compositions by Holst, Palestrina, Dickinson, etc. On the evening of Dec. 21 Mr. Watkins conducted a recital of Christmas carols, sung by the augmented choir.

CARL WEINRICH



Organist
of
the
Church
of
the
Holy
Communion

49 West 20th St.
New York City

**Los Angeles Hears
Germani; Memorial
Service for Farnam**

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Dec. 10.—It was a great treat to hear Fernando Germani again after an absence of two years. He played a recital under the auspices of the Southern California chapter of the American Guild of Organists on the splendid Skinner organ in Josiah Royce Hall at the University of California on the evening of Dec. 1. The Guild is to be congratulated on presenting such an artist in a concert free to the public, and the university on its fine co-operation.

There was a general feeling of disappointment over the program. It contained nothing new, and outside of the Franck and Bach, nothing outstanding. While this was hard on the organists, it was excellent for the general public to have this music brought to their attention in so fine a way. Mr. Germani has a dazzling pedal technique and his cadenza to the Bonnet "Variations de Concert" was the most stupendous piece of virtuosity I have ever heard. It alone was worth the trip out to Westwood. Mr. Germani gave a splendid performance of the Allegro from the G minor Concerto of Handel and the delightful "Noel" of d'Aquin. These two numbers, with the Bonnet variations, were the high lights of the recital. For the Bach Prelude and Fugue in D major and the Franck Chorale No. 3 I did not care. In the Bach the prelude was too fast and the fugue too slow. This, combined with a muddy registration, spoiled the work for one who remembers how Bonnet played it a few years ago. The Franck was made quite sentimental and lacked the spirit in which it was conceived. Here again one could not help thinking of Courboin and his playing of this fine number.

A Berceuse of Reger arranged by the recitalist was a pleasing little ditty, but with score or more of American works in the same style, and far more worth hearing, I feel that Mr. Germani lost a trick by not including one. Two delightful transcriptions, the Gigue and "Badinerie" of Corelli, were beautifully played and made a great hit with the audience. As encores Mr. Germani gave us stunning performances of the Vierne Finale and the Pedal Etude of Bossi, who was his teacher. In the latter number his pedal technique was a revelation.

I must confess being disappointed that Mr. Germani did not do more with the organ than he did. Here is a magnificent instrument amply provided with everything in the way of modern mechanical contrivances, and it really seemed a crime for the recitalist to depend almost entirely on the crescendo pedal. It is not to be wondered that the registration seemed monotonous and stodgy. The organ contains so many beautiful solo stops that it was a pity they were not used. However, you can't have everything, and we did have a real pedal cadenza.

Mr. Germani also gave a recital at the University of Redlands Dec. 3. Had the program been a little more exciting I might have undertaken the 140-mile drive. Reports have it that he repeated the success he had in Los Angeles.

Alexander Schreiner has been engaged as organist of the University of California at Los Angeles for the next two years. This will be good news to his many friends and admirers, and I am confident that he will do real constructive work at the university, not only in entertaining the students, but in educating them to appreciate the best in organ literature.

Arrangements have been made for a

memorial service for Lynnwood Farnam, whose recent death was a great shock to his many friends here in California. The service will be held Jan. 13 at St. Paul's Cathedral under the direction of Dudley Warner Fitch. Clarence Mader, A. A. G. O., a pupil of Farnam, will play organ solos and the bishop of the diocese, the Rt. Rev. Bertram F. Stevens, will deliver the address.

The Kilgen Company has secured the contract for the organ to be installed in the Baptist Church in Whittier. George J. Kilgen, vice-president of the company and western representative, drew up the specification and it is expected that the organ will be ready by Easter.

The recitals at Immanuel Presbyterian Church will start again after the Christmas vacation on Jan. 14 at 4:30 p. m. I believe the change of time from evening to afternoon is wise. The last recital before Christmas was given by Arthur W. Poister of the University of Redlands and was an excellent program in every way, the last number being the glorious Finale from the Reubke Sonata. What a piece of music this is!

James H. Shearer of the First Presbyterian Church in Pasadena is again playing daily recitals over the radio. He is on the air from 1:30 to 2:30 every day over the Pasadena Star News station, and is well worth a twist of the dial.

It is strange that almost nothing is made of the music in the local churches in the church advertising. The Saturday papers will carry perhaps two full pages of church advertising and the music news contained therein you could put into your back tooth. Strange still is the fact that the poorer the music the better notice it gets.

ACTIVITIES IN PITTSBURGH

BY HAROLD E. SCHUNEMAN.

Pittsburgh, Pa., Dec. 22.—Dr. Caspar P. Koch, city organist, designed the new organ for St. Mary's Church, Harrisburg, and played the opening services Sunday, Dec. 7, on which date the new church was dedicated. He reports that the organ, built by the Tellers-Kent Company of Erie, Pa., functioned perfectly. He expects to give the opening recital on this organ in January.

In Dr. Koch's absence Dec. 7, Charles A. H. Pearson gave the regular recital at North Side Carnegie Hall, playing the following program: Rhapsody on Catalonian Airs, Gigout; "Angelus," Bonnet; Scherzo from Fourth Symphony, Widor; Gavotte from "Circe," arranged by Ghys; "An Evening Melody," Crawford; Menuet, Dethier; "Carillon-Sortie," Mulet.

The Pittsburgh Musical Institute chorus gave a program of Christmas carols at Carnegie Hall, Dec. 2, Frank Kennedy playing the accompaniments, and one organ number, Pastoreale, by Otto Dienel. William H. Oetting also played three organ numbers: Chorale Prelude, "Lo, How a Rose," Brahms; "Out of the Depths of My Heart," Karg-Elert, and Toccata in D major, Lanquetuit.

The December meeting of the Guild was held at the Pittsburgh Musical Institute auditorium Dec. 11, when a program of Christmas carols was given under the direction of Frank Kennedy, organist at the Glenshaw Presbyterian Church. The program was given in old English costumes. The carols chosen represented various countries and were very effectively sung.

Moorhouse, Bowman & Brandt are installing a two-manual organ in the Hiland Presbyterian Church, Perryville, Pa., which will be ready for use by Christmas.

Specialists in

Modernizing
Tuning

Additions
Repairing

CATHEDRAL CHIMES, HARPS, PERCUSSIONS of every type installed in all makes of organs at reasonable prices. Our actions are built with the utmost care, of the finest materials, and are unsurpassed in every detail.

L. D. Morris Organ Company

1897 Inc.
833 Sheridan Road
Chicago, Ill.
Telephone Bittersweet 1341

MARGARET

S
O
P
R
A
N
O

WILLIAM

O
R
G
A
N
I
S
T

LESTER

AVAILABLE TOGETHER OR SINGLY FOR CONCERTS
AND FESTIVALS

DEDICATION PROGRAMS AND ORATORIO
APPEARANCES A SPECIALTY

426 FINE ARTS BLDG.

CHICAGO, ILL.

KRAFT

For RECITALS
and LESSONS

TRINITY CATHEDRAL, CLEVELAND, OHIO

ANDREW BAIRD

Organist for Mrs. E. H. Harriman at Arden House
RECITALS

120 Cannon Street, Poughkeepsie, N. Y.

WILHELM MIDDELSCHULTE, LL.D.

1015 East Sixty-second Street, Chicago, Illinois

Phone: Plaza 1337. Studio: 6115 Cottage Grove Avenue—Tuesdays and Fridays
Director of Wisconsin Conservatory, Milwaukee, Wis.
Professor of Organ and Theory, Detroit Conservatory, Detroit, Mich.
Professor of Organ, American Conservatory, Chicago, Ill.
Professor of Organ, Rosary College, River Forest, Ill.
Professor of Organ, Notre Dame University Summer School, Notre Dame, Ind.

VINCENT H. PERCY

RECITALS and LESSONS

Euclid Ave. at East 96th St. CLEVELAND

HUGH McAMIS

F. A. G. O.

WESTMINSTER HALL

Maple Drive, Great Neck Long Island

FRANK WRIGHT

Mus. Bac., A. G. O.

Candidates prepared for A. G. O. or University examinations by correspondence. Summer Courses for those visiting New York.
STUDIO, 46 GRACE COURT, BROOKLYN, N. Y.

CHARLES R. CRONHAM

RECITALS . . . MUNICIPAL ORGANIST

Room T, City Hall

PORLTAND, ME.

WILLARD IRVING NEVINS

Dedications RECITALS Festivals

Address: Gulimant Organ School, 17 East Eleventh Street, New York City

N. LINDSAY NORDEN
PHILADELPHIA

OLD FIRST CHURCH, NEWARK, N. J.

FOUR-MANUAL AUSTIN ORGAN—159 STOPS



MR. RODNEY SAYLOR
Organist

OLD FIRST CHURCH

Presbyterian (Organized 1666)

NEWARK, NEW JERSEY,
December 3, 1930.

Austin Organ Company, Hartford, Conn.
Attention: Mr. Herbert Brown.

Dear Sirs: Words do not adequately express the satisfaction I am experiencing in playing the great instrument which you have recently installed in the Old First Church. Tonally it surpasses anything I hoped for. The solo stops run true to their orchestral parallels, and the ensemble defies description in its magnificence. The mechanical features are uncanny in their limitless possibilities, including quietness and reliability.

You have my sincere thanks for the tireless patience and artistic care shown by your voicer, Mr. Ferd Rassmann, in developing an organ of such gratifying proportions.

Very truly yours,
(Signed) RODNEY SAYLOR,
Organist of Old First Church, Newark, New Jersey.

ALFRED LEWIS DENNIS

566 Mount Prospect Avenue, Newark, New Jersey

3rd of December, 1930.

Austin Organ Company, Hartford, Conn.

Gentlemen: The magnificent organ which you have recently installed in the First Presbyterian Church in Newark, N. J., is unsurpassed in my experience in the beauty of its tone, both in separate parts and in all its combinations, in its mechanism, and in its control.

Its perfection is to me the realization of a long cherished ideal to see in this historic edifice an organ worthy of the place.
It is an unalloyed joy. Sincerely yours,

(Signed) ALFRED L. DENNIS,
Chairman Music Committee and Organ Committee,
Old First Church, Newark, New Jersey.

OLD FIRST CHURCH

Presbyterian
Newark, New Jersey

Nov. 28, 1930.

The Austin Organ Company, Hartford, Conn.

Gentlemen: The grand organ you installed in the Old First Church is entirely satisfactory. The congregation is greatly pleased with it. As fine as the organ is in its outward manifestations, its good appearance in the church, the excellent placing of the several divisions, and its wonderfully convenient consoles, the most important feature is the musical quality, which surpasses the other excellencies.

There is a charming variety in the stops, but from the foundations up to the top there is invariably a rich, harmonious, beautiful quality of tone. It is a noble instrument of music, and perfectly adapted to church services as well as for concert purposes.

I am sure that the Austin organ will greatly add to the sacredness of our worship. Very truly yours,

(Signed) A. V. HAMBURG,
President of the Board of Trustees, Old First Church (Presbyterian),
Newark, New Jersey.

AUSTIN ORGAN CO. - - - HARTFORD, CONN.



National Association of Organists Section



WILLARD IRVING NEVINS, EDITOR

OFFICERS OF THE N. A. O.

President—Harold Vincent Milligan, 113 West Fifty-seventh street, New York City.

Chairman of the Executive Committee—Herbert S. Sammond, 725 Argyle road, Brooklyn, N. Y.

Secretary—Willard I. Nevins, 340 Manor road, Douglaston, N. Y.

Treasurer—George William Volk, 49 West Twentieth street, New York City.

Headquarters—Church of the Holy Communion, 49 West Twentieth street, New York City.

At the last meeting of the executive committee it was moved and voted that a memorial minute on the passing of Lynnwood Farnam should be prepared and spread upon the records of the association. That minute as it appears in this issue of The Diapason can only in a small way express the emotions of all in this great loss to the National Association of Organists. His spirit will live long in the memory of the association and those who were privileged to count him as a personal friend.

When the N. A. O. went to Canada to join with the Canadian organists in a convention at Toronto it was mutually agreed that in 1931 Canada would come to us for a joint convention. Plans are already under way for that meeting and we hope we can accord them just as fine a reception as they gave us in Canada.

It has been said that in a period of depression the churches are filled. Now that there seems to be sufficient evidence that we will not play or sing to empty pews, it behooves us to supply musical programs of the highest merit. N. A. O. members will not be slow to seize this opportunity and make the most of it. This may be a most advantageous period for more organ rentals.

Carl Weinrich has been appointed to fill the unexpired term of Mr. Farnam as a member of the executive committee. Mr. Weinrich has already proved himself to be an organist of outstanding ability and we congratulate the N. A. O. upon his election to this new office.

Executive Committee.

At the meeting of the committee Dec. 8 the appointment of a convention committee was announced, following routine business. Of the three persons whom the president asked to serve, Mrs. Bruce S. Keator and Dr. T. Tertius Noble found it possible to give a part of their time. The chairman of the executive committee is a member ex-officio. This convention committee will confer with the president upon the details of the convention, the time and the place of which was discussed at length, but was left open until this sub-committee shall have had time to bring its findings to the next executive committee meeting.

Plans were discussed for a memorial service for Dr. Lynnwood Farnam, to be held under the auspices of the N. A. O., and the following committee was asked to arrange the details: Dr. Noble, Messrs. McAll, McKenzie and Milligan. The committee also voted that formal resolutions of sympathy be sent to the family of Dr. Farnam.

Carl Weinrich, recently appointed successor to Dr. Farnam as organist and choirmaster of the Church of the Holy Communion, was unanimously selected to fill his unexpired term as a member of the executive committee.

Jersey Rally to Be in Trenton.

A meeting of the New Jersey council was held Wednesday evening, Dec. 17, at the Elizabeth Carteret Hotel, Elizabeth. President Dunklee called the meeting to order. Several matters of great importance were discussed, and the meeting proved a very profitable one. It was decided that the state rally is to be held in Camden the latter part of May. The date will be set by the Camden chapter in consultation

with the council. A feature of the rally will be a performance by the Camden Musical Art Society and there will be distinguished artists and speakers.

EDWARD S. BRECK.

Minute on Life of Lynnwood Farnam.

The following minute was adopted at a meeting of the executive committee held on Dec. 8:

"In the life of each generation it is only too rare that a man appears who, because of his supreme artistic achievement and his unfailing kindness toward his fellowmen, inspires in them the ability to serve their day better through their art. Such an one was Lynnwood Farnam, who passed on to his great reward on Sunday, Nov. 23, 1930. His great joy it was, both as artist and as teacher, to pour out the resources of his whole being. His priceless talents are being multiplied in the ability of his eager followers. While his stay with them was all too brief, they will never lose what has been woven into their lives through his inspiration."

"Lynnwood Farnam became a member of the executive committee of the National Association of Organists shortly after the war and remained a member until the end. He steadfastly declined higher honors, but freely gave his personal interest to every activity. He was delighted to be able to offer the association his own office at the Church of the Holy Communion as its headquarters. For years its executive committee meetings have been held in that beloved room. He realized the importance of its program to the art of organ playing. He approved its championship of women as organists, its desire to secure recognition for all talented young players, as well as a wide hearing for the greatest concert artists at its conventions, and by other recitals throughout the year. For the last two years he gave the final recital of his special spring series under the auspices of the National Association of Organists at St. George's Church, New York.

"Others can testify to the profound influence of Lynnwood Farnam in securing an appreciation of music written for the organ as ranking equal to any other form of musical art. They can record his devotion to the organ as a musical instrument and his delight in the achievements of the builders of organs, whom he acknowledged as fellow artists. They can attest his pre-eminence as an interpreter of Bach, and the recognition accorded him by the leading musicians of Europe and America.

"We desire on behalf of the entire membership of the National Association of Organists to add our tribute to him as we knew him, unassuming, untiring in good works, generous to a fault in the use of his precious gifts. A great friend has been taken from our midst."

Illinois Council.

Eighty members and guests sat down at the tables on the occasion of the luncheon Dec. 1 at the Palmer House, Chicago. President Albert Cotsworth of the Chicago chapter explained that number of organists and others eligible for membership had been invited to make them better acquainted with the N. A. O. and its membership in the Chicago territory. William Miller, a very talented tenor who recently came to Chicago from Akron, Ohio, sang a group of three solos, accompanied by Burton Garlinghouse, and was compelled to respond to an encore. Among the guests who were introduced were Father O'Malley, director of the Paulist Choristers; Donald Harrison of the Skinner Organ Company, who was on a visit to Chicago, and Albert Cotsworth, Jr., passenger traffic manager of the Burlington Railroad and a son of the chapter's president.

Announcement was made of a special treat this month when at a dinner

Jan. 22 Harold Thompson, Ph. D., Litt. D., a well-known organist of Albany, N. Y., professor of English literature at the State Teachers' College of New York and for more than a decade the editor of the monthly department on chorus and quartet music in The Diapason, will be the guest of the Chicago N. A. O. and will make an address.

The luncheon was the best-attended of any in the history of the chapter with one exception.

Maine Council.

The event of importance in December was the recital by our state president, Alfred Brinkler, in the First Congregational Church at Waterville, Me., Dec. 11, under the auspices of the newly-formed chapter of the association. A fine audience turned out to hear him. This was the second concert since the formation of the chapter, the first being by the writer on the occasion of signing up the charter members. The following program was played by Mr. Brinkler: Concert Overture, Hollins; "Angelus," Karg-Elert; Allegro con spirito (from Third Sonata), Borowski; "The Nightingale and the Rose," Saint-Saens; Evening Song, Bairstow; Adagio (from C minor Sonata), Baldwin; Minuet, Clewell; Melodie, Charpentier; "Minuet a l'Antico," Seebocck; "Pastel," Howe; Festival Toccata, Fletcher.

A recital is to take place on Jan. 4 at Augusta in an effort to start a chapter in that city.

WILFRED TREMBLAY, Secretary.

Connecticut Council.

The second birthday of the council was celebrated with a pleasant and profitable meeting held in Hartford Dec. 1. The members were guests of the president, Dr. John S. Camp, for luncheon at the Hotel Bond, and a group of twenty-one enjoyed the menu and the social hour. At the conclusion of the luncheon the meeting was called to order and business was transacted, including the unanimous election of officers for the coming year as follows: Honorary president, Dr. John S. Camp; president, Robert H. Prutting; vice-president, Arthur Priest; secretary, Elsie J. Dresser; treasurer, Clifton C. Brainerd; chaplain, Dr. John M. Phillips; chairman of program committee, Walter Dawley; publicity, Elsie J. Dresser; membership, Esther A. Nelson.

A speech by the new president was responded to in a felicitous manner by Dr. Camp. Ralph W. Lowry expressed for the council appreciation of the capable and valuable leadership of Dr. Camp during his term of office. The members parted with the feeling that they can look forward to a year of pleasant and profitable activity.

ELSIE J. DRESSER, Secretary.

Maryland Council.

The Maryland council, under the enthusiastic leadership of its president, Miss Katherine E. Lucke, has planned a very interesting season. Nov. 17 a card party was held at the home of Miss Groppel, for the purpose of raising funds for the treasury. This was the first of a series of evening meetings. It is planned to have public recital in January by an out-of-town organist. Through the courtesy of Otto Ortmann, director, our future meetings will be held at the Peabody Conservatory, Baltimore.

IMOGEN R. MATTHEWS, Secretary.

Worcester, Mass., Chapter.

First Church of Christ, Scientist, was the chapter's meeting-place in December. Preceding the address of the evening a recital was played on the Casavant organ. George A. Brunt played Fricker's Concert Overture in C minor and the Andante con moto from the Schubert Symphony in B flat. Ethel S. Phelps, organist of the church, played the final movement of Rheinberger's Twelfth Sonata and Saint-Saens' "Benediction." William C.

Steere played one of his own compositions, "Summer Night," and Claussmann's Magnificat. Irma C. Watson, contralto, sang Dvorak's cycle of "Biblical Songs" and "Gens duci splendida," from "Hora Novissima," with exquisite feeling and artistry.

This was an open meeting to enable musicians of the city to hear the guest speaker, Francis Findlay, head of the department of public school music of the New England Conservatory of Music, who gave a very practical talk on choral music and training.

December activities of the chapter were in charge of William C. Steere, George A. Brunt and Ethel S. Phelps. Two new members were admitted. They were Mrs. Reidar Christiansen of St. Michael's Episcopal Church and Mrs. Charles B. Robba of the Congregational Church, Dudley, Mass.

ETHEL S. PHELPS, Secretary.

Lancaster, Pa., Chapter.

A public service was held Sunday afternoon, Dec. 14, in the Duke Street Temple, Lancaster, Pa., under the auspices of the Lancaster chapter. The program was given by Miss Lucretia I. Boyd, pianist and organist; Edwin E. Howard, flutist, and Melzer R. Porter, tenor soloist. It was as follows: Concert Overture in A, Maitland, and "The Mirrored Moon," Karg-Elert (Miss Boyd); tenor solos, "Ye People Rend Your Hearts," "If with All Your Hearts" and "Then Shall the Righteous Shine Forth," from "Elijah," Mendelssohn (Mr. Porter); "At Evening," Kinder (Miss Boyd); trio, violin, organ and flute, "Peer Gynt Suite," Grieg (Mr. Porter, Miss Boyd and Mr. Howard); "Grand Choeur in March Form," Guilmain (Miss Boyd); tenor solo, "Come, Ye Blessed," Scott (Mr. Porter); "In Friendship's Garden," Maitland (Miss Boyd); trio, Lullaby, Brahms (Mr. Porter, Miss Boyd and Mr. Howard); "Will-o'-the-Wisp," Nevin, and Festival Postlude, Schminke (Miss Boyd).

Harrisburg, Pa., Chapter.

The Harrisburg chapter sponsored a public service of Bach chorales and chorale preludes in Christ Lutheran Church Dec. 8. The music was under the direction of Clarence E. Heckler, who is prominent among the younger organists of the city. Mr. Heckler played eleven chorale preludes for Advent, Christmas and the New Year from the "Orgelbüchlein." Preceding the playing of each prelude, the choir of twenty-five voices sang the chorale. Mr. Heckler's interpretations and the rendition of the chorales by the choir were superb. The Rev. M. H. Stine, pastor of the church, read Christmas selections from the Scriptures and Miss Carrie Harvie Dwyer played the Bach "St. Ann" Prelude and Fugue preceding the service. The recessional was a setting of "It Came upon the Midnight Clear" by Dr. William A. Wolf, president of the Pennsylvania state council, and this was its first Harrisburg performance. The hymn tune is written in true Christmas style and will be an inspiration to all who hear it.

A brief business meeting was held after the service.

ARNOLD S. BOWMAN,
Financial Secretary.

Pottsville Chapter.

The candle-light service held in St. Mark's Reformed Church, Crescena, Dec. 8, sponsored by Miss Grace Beck, organist, was a decided success. It was the first of its kind ever held in that vicinity. Miss Beck played Rogers' Suite for Organ and an arrangement of Adam's "Cantique de Noël." Mrs. William P. Strauch played "The Coming of the Magi," Morse, and Guilmain's Offertory on Two Christmas Hymns. Miss Orrie Kaiser played the Pastoral on "Holy Night" by Harker and Yon's "Christmas in Sicily." Mrs. Strauch, Miss Kaiser and Miss Beck are members of the Pottsville chapter. After the service the Rev. and Mrs.

N. H. Fravel entertained the soloists informally.

Among the recitalists participating in the dedicatory services of the new Austin organ in the Presbyterian Church at Port Carbon are the following chapter members: Harold May and Mrs. William P. Strauch.

On Dec. 17 in the Methodist Church, Pottsville, the third annual Christmas candle-light service was given under the auspices of Pottsville chapter.

Mrs. Harry Lecher has been appointed assistant organist in St. Patrick's Church, Pottsville.

ORRIE KAISER, Secretary.

Reading Chapter.

A lecture-recital on improvisation was given under the auspices of the Reading chapter by Dr. Rollo Maitland in the First Reformed Church Nov. 19. Dr. Maitland called upon Mrs. Estelle Krick and Myron Moyer, Reading pupils, to demonstrate some of his points. He was also assisted by Miss Ella Day and Newell Robinson of Philadelphia. Some of the demonstrations were given jointly on the piano, some with organ and piano. Miss Day improvised an "invention" in a most intelligent manner. Mr. Robinson played a gavotte, a composition of his own. This showed careful training and work. After these demonstrations Dr. Maitland asked Mr. Robinson for a theme, on which he improvised marvelously, proving again that he is master of this great art. He also played the Fugue in G minor of Bach and closed with "Glorious Philadelphia," his most recent composition.

After the recital the members of the chapter tendered a reception to Dr. Maitland, Miss Day and Mr. Robinson.

The monthly recital of the Reading chapter was held Sunday, Dec. 7, at 9 o'clock in St. John's Reformed Church, with Robert Auchenbach in charge of the program. Minnie M. Rowley played "Grand Chœur" of Dubois. This was followed by an anthem, "Every Valley Shall Be Filled," by Rogers, sung by the choir of St. John's under the direction of Mr. Auchenbach, the organist. Norman Hiester, organist and director at Grace Alsace Reformed Church, played "The Magic Harp," by Meale. The pastor of the church, the Rev. Thomas H. Leinbach, made a talk on the important place of the organist in the worship of the church. The program continued with "At Evening," Kinder, played by Miss Florence Shaner. The choir was heard in another anthem, "Come, O Thou Traveler Unknown," Noble, and the final organ number was played by Ernest Artz, organist of Himmersitz Union Church at Tuckerton, near Reading. A large audience was in attendance.

MARGUERITE A. SCHEIFLE, Recording Secretary.

Susquehanna Chapter.

Susquehanna chapter sponsored an invitation recital by its president, I. W. Rothenberg, in the First Evangelical Church of Sunbury, Pa., Friday evening, Nov. 21. Mr. Rothenberg was assisted by Mrs. Robert L. Agnew, soprano. Mrs. H. C. Blue was the accompanist. The proceeds from the offering were turned over to the church for its rally day service.

The December meeting was a presentation of Dudley Buck's "Coming of the King" and was held in the Presbyterian Church of Sunbury. Professor Rothenberg was the director and Mrs. Blue the organist.

MRS. H. C. BLUE, Secretary.

Miami, Fla., Chapter.

One of the most delightful artists who has ever visited Miami is Margaret W. Dow, Tallahassee organist, who was presented in recital by the Miami chapter Friday evening, Nov. 28, at Trinity Episcopal Church. There is a sparkle in Miss Dow's playing which is seldom attained by any organist. Outstanding, possibly, were the Allegro from Widor's Sixth Symphony; "Clair de Lune," by Karg-Elert; "The Flight of the Bumble-Bee," by Rimsky-Korsakoff, and "Told by the Campfire," by Hugo Goodwin. The assisting artist was Sara ReQua, who sang the lovely "He Shall Feed His Flock" from "The Messiah" and the beautiful number by Charles T.

Ferry, "And the Lord Smelled a Sweet Savor," from his oratorio "The Judgment." Mr. Ferry played the accompaniments for Miss ReQua.

FLORENCE AMES AUSTIN, Secretary.

Central New Jersey.

St. Paul's Methodist Church, Trenton, N. J., was the meeting-place of Central chapter on the evening of Monday, Nov. 17. After the business session the members were favored with an interesting biographical sketch of Pietro Yon by Paul Ambrose and a delightful rendition of Yon's "Sonata Romantica" by Mrs. Fred Burgner, organist of St. Paul's. A discussion of the orders of service used in the different churches followed and proved to be very interesting.

December being an extremely busy time for organists, the chapter always arranges a dinner meeting and an evening of fun in this month. One of the club rooms of the Y. W. C. A. was the meeting-place on Dec. 1. An interesting debate, games and charades occupied the evening after the dinner.

On Dec. 18 a recital was given by Theodore Hazard Keller, organist of the Lawrenceville School, in the First Presbyterian Church, Trenton. Mr. Keller, who has studied with H. B. Jepson of Yale and the late Lynnwood Farnam, played the following program: Chorale Prelude, "Good News from Heaven the Angels Bring," Pachelbel; Prelude, Clerambault; Two Chorale Preludes, Bach; Un poco allegro from Fourth Trio-Sonata, Bach; "Noel," d'Aquin; Chorale in B minor, Franck; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; Finale from Second Symphony, Widor; Londonderry Air, arranged by Lemare; "Venetian Idyll," Andrews; Serenade, Schubert; Oriental Sketch, No. 3, Bird; "Christmas in Sicily," Yon; "Carillon-Sortie," Mulet. The Pachelbel, Clerambault and Bach numbers were played with a clarity of technique and colorful registration that well demonstrated their charm. The outstanding number was the B minor Chorale of Cesar Franck. It was played with a freedom, confidence and surety that made a deep impression on the audience.

Union-Essex Chapter, New Jersey.

The December chapter meeting was in the form of a members' recital, which was held in the First Congregational Church of Westfield, where our president, Leslie N. Leet, is organist. The recital was open to the public and was well attended. The program was as follows: Festival Fantasia, Tschirch; "Lead, Kindly Light," Ryder (played by Harry S. Martin, Rahway); Humoresque, Ward; "Ave Maria," Arkadelt-Liszt; "The Squirrel," Weaver (played by Alexander Berne, Newark); First movement of the A minor Sonata, Andrews (Mrs. Angileen G. Runson); Suite, "Notre Dame on a Summer Day," played by the composer, Russell Snively Gilbert; "Adeste Fideles," Adams; Chorale, "Wir Christenleut," Bach; Maestoso, Niedermeyer (Florence Sansom); "March of the Magi," Dubois; Scherzo Caprice, Spross (Frederick P. Sloat). FREDERICK P. SLOAT, Secretary.

Kentucky Chapter.

The recital given by Fernando Germani was the topic of discussion at the chapter meeting Dec. 1. This recital was one of the most enjoyable ever given in Louisville.

The December meeting was not as well attended as some of the previous meetings, due to the holiday season.

The chapter has sustained a severe loss in the death on Dec. 6 of Carl Shackleton, one of our active members. Mr. Shackleton was organist and choirmaster of the Second Presbyterian Church, director of the Louisville Male Chorus and president of the Shackleton Piano Company.

Frederic A. Cowles presented the Louisville Chorus in a concert at the Columbia Auditorium Dec. 11 which was well attended and much enjoyed. Mr. Cowles is organist and choirmaster of the Warren Memorial Church.

Archibald D. Jonas played the services held at Christ Church Cathedral during faith and youth week Nov. 23.

Twenty Trios for Church or Concert-Room

Compiled and Arranged for Violin, Violoncello and Organ (or piano)

By Karl Rissland

Volume I. Containing ten trios
is now ready. - Paper, \$2.00

Volume II. In process of publication.

Contents of Volume I

Saint-Saëns.	Adagio. From Symphony No. 3.
Franck.	Allegretto. From Violin Sonata in A.
Rubinstein.	Molto Lento. From String Quartet. Op. 17, No. 2.
Brahms.	Adagio. From Violin Concerto, Op. 77.
Dvorák.	Goin' Home. Adapted by William Arms Fisher. From the Largo of the Symphony From the New World, Op. 95.
Bizet.	Adagietto. From L'Arlesienne, Suite No. 1.
Gounod.	Vision de Jeanne D'Arc (Meditation.)
Massenet.	Meditation. From Eve.
Grieg.	To Spring (An den Frühling) Op. 43, No. 6.
Schumann.	Adagio. From Symphony No. 2.

This book is in a class by itself and fills a long-standing need. There is a growing demand for String music for church services—music that is suitable in mood and of sound value. This book will prove a boon to organists.

Oliver Ditson Company
179 Tremont St. Boston—New York 10 E. 34th St.

THINGS NEW,

in
"Fischer Edition"
FOR ORGAN

Grotesquerie.....	Chas. R. Cronham .75
Minuet	Valentini-Cronham .50
Ave Maris Stella of the Nova Scotia	
Fishing Fleet.....	Harvey Gaul 1.00
All Saints' Day of Pennsylvania Croatians..	Harvey Gaul .75
A Gothic Cathedral.....	Pratella-Weaver .60
XVII Century Masters, Book One.	
Transcribed by Joseph Clokey.	
1. Prelude	Arcangelo Corelli
2. Sarabande	Arcangelo Corelli
3. Prelude	L. N. Clerambault
4. Tidings of Joy.....	J. S. Bach
5. Pastorale	Traditional
	Price \$1.25

Suite for Organ.....	H. Brooks Day
1. Melody	3. Romance
2. March	4. Finale

Price \$1.50

Sixteen Postludes	C. H. Rinck \$1.25
Edited by Gordon Balch Nevin.	

For a Lenten Program ATONEMENT

A Sacred Cantata for Soli and Chorus
By
R. Deane Shure

Price \$1.50

The verse, by Rossell Edward Mitchell, descriptive of passages in the life of Christ, is beautifully conceived and written, and the music is both sympathetic to the subject and of fine fibre, considered merely as a musical composition.

PUBLISHED BY
J. FISCHER & BRO. - - - - NEW YORK
119 West 40th Street

Who's Who Among the Organists of America

Russell Hancock Miles.

For the last eight years Russell Hancock Miles, a young man in his thirties, with a splendid technique, fine discernment and earnest enthusiasm for the best in organ music, has been building up a reputation at the University of Illinois, where he has been on the musical faculty and has been assisting Director Frederic B. Stiven by giving a number of the weekly recitals which are a feature of the academic advantages of the great institution at Urbana. Mr. Miles was trained both as an organist and as an educator and his brilliance as a recitalist has been attested by his performances before the National Association of Organists at its Cleveland convention in 1925 and by a recital before the National Music Supervisors' Conference at Nashville, Tenn., in 1922, as well as by many other appearances, including one at the Sesquicentennial Exposition in Philadelphia.

Russell Hancock Miles was born March 17, 1895, at Camden, N. J. He received his grammar and high school education in Philadelphia schools and in 1917 was graduated from the Philadelphia School of Pedagogy. After teaching for a few weeks in the Germantown High School of Philadelphia he joined the 310th Cavalry band, stationed at Fort Ethan Allen, near Burlington, Vt., as a trombonist. One of Mr. Miles' memories is of the technique required to mount a horse while holding a slide trombone—a trick he recommends to city-bred organists who have difficulty with coordinations.

Mr. Miles' first teacher was Adam Geibel, the well-known blind organist, under whom he studied for three years. In 1913 he passed the rigid examination of the American Organ Players' Club and was the youngest candidate to pass up to that time. In 1912 he succeeded Dr. Geibel as organist and director at the MacDowell Presbyterian Church. From 1914 to 1917 he studied organ with Rollo Maitland.

Up to this time the organ was secondary to Mr. Miles, for his profession was that of teacher in the Philadelphia schools. Then something occurred to change his future. He refused after the war to use some of the songs which flooded the country and which he considered detrimental to the pupils. This started an argument which eventually reached the board of education. John Wanamaker was one of the members of the board and promised to vote in favor of Mr. Miles, but had to be absent from the crucial meeting. Mr. Miles was dismissed for insubordination. Thus he looks upon Mr. Wanamaker as the man who started him on his career as a professional organist—another good deed on behalf of the organ to the credit of the late merchant prince of Philadelphia!

In 1919 Mr. Miles won a scholarship at Syracuse University and was graduated in two years. He studied theory and composition under Dr. William Berwald, organ under Harry L. Vibbard and piano under Raymond Wilson. After a year as supervisor of music in the schools of Angola, Ind.,

Russell Hancock Miles



maker as the man who started him on his career as a professional organist—another good deed on behalf of the organ to the credit of the late merchant prince of Philadelphia!

In 1919 Mr. Miles won a scholarship at Syracuse University and was graduated in two years. He studied theory and composition under Dr. William Berwald, organ under Harry L. Vibbard and piano under Raymond Wilson. After a year as supervisor of music in the schools of Angola, Ind.,

Mrs. Frank Akers Frost



she was appointed to the faculty of the University of Illinois and has been there since that time.

Meanwhile he has done much composing and among his published works are the following: "Tidings of Peace," Christmas cantata for mixed voices, soloists, organ, etc.; "The Eternal Question," Lenten cantata for mixed voices, soloists, organ or orchestra; "The Lake of the Dismal Swamp" and "The Pomegranate," both for women's voices; solo, "How Long Wilt Thou Forget Me?"; anthem, "As the Hart Panteth"; organ, "Paraphrase on 'St. Kevin'." All these are published by the H. W. Gray Company. A "Paraphrase on 'Drink to Me Only with Thine Eyes'" is published by Schirmer and two anthems—"Lead Us, O Father" and "O Love That Wilt Not Let Me Go"—are published by Summy.

In 1923 Mr. Miles married Miss Elsa Berwald, daughter of Dr. William Berwald, the well-known composer, and they have a daughter, Virginia, 5 years old, and a son, Russell Hancock Miles, Jr., born Nov. 15, 1930.

Last year the degree of master of music was conferred on Mr. Miles by Syracuse University. This was the first master's degree ever awarded there with a composition major. His thesis was on "The Development of Organ Music from the Time of Bach to the Present Day, with Emphasis upon the Sonata."

Mrs. Frank Akers Frost.

Mrs. Frank Akers Frost, Washington organist, pianist, accompanist and teacher of note, is the daughter of Mr. and Mrs. William H. Ramsey, well-known residents of the capital, from whom she inherited musical tendencies which gave promise in childhood of a successful future in that field. Unusually gifted, she was carefully led along the path of musical development, her mother being her first piano teacher and directing her when, though still a child, she began playing regularly for public services. The background of these early days has proved one of the most valuable parts of her preparation for subsequent successes. All Mrs. Frost's later studies have been with the best of instructors—Alice Kimball McMichael, now of Portland, Ore., in piano; Marguerite Allen Ross in organ; Lewis Corning Atwater in organ, harmony and ear training. Her many years of experience as an organist have been marked by a steady rise in her chosen profession, each new position having been a large step in advance of the previous one, leaving an enviable record behind.

Mrs. Frost is the wife of Major Frost of the United States Bureau of the Budget, a veteran of the world war, who served over eighteen months in France and was on duty at the front during the battle of St. Mihiel.

Mrs. Frost is secretary of the Dis-

trict of Columbia chapter, A. G. O., having filled that office for nearly five years. She is organist and director of music at the Georgetown Presbyterian Church. This church has just held the 150th anniversary of its founding by Dr. Stephen Bloomer Balch, who graduated from Princeton University in 1774, and who remained the minister of this church for over fifty years. Dr. George Balch Nevin of Easton, Pa., and his son, Gordon Balch Nevin, are direct descendants of Dr. Balch. Nov. 30 a tablet in his memory was unveiled by a grandchild and a great-grandchild. The music throughout was most appropriate and beautifully rendered.

Frederick C. Feringer.

Frederick C. Feringer, organist of the First Presbyterian Church, Seattle, Wash., has forged his way to the front and to a place as one of the leading organists of his community. Born at Pittsburgh in 1893, of musical parentage, with musical ancestry traced back to his great-grandfather, who was a court musician in Germany prior to 1800, he showed early signs of marked ability. At the age of 5 he received his first instruction in piano from his father, who was a talented pianist. At the age of 12 he held his first position as organist of a church in Pittsburgh. His ability and talent being recognized, he was placed under the capable organ teacher, Frank Chace, with whom he studied for several years. Following this period he advanced his piano playing under the instruction of Dwight Rogers. Desiring to enter the concert field as a pianist he studied under Karl Lachmund, a pupil of Liszt, with whom he also took theoretical subjects. After doing concert work for some time his attention was again directed to the organ, and he studied organ and theory under F. Richter. As a conductor he traveled with an opera company for two years, assuming complete charge of the music.

After following the concert stage as a traveling artist Mr. Feringer decided to move to the West and settled in Seattle. Soon after his arrival he was appointed organist at one of the local theaters. Then he won the position as organist at First Church of Christ, Scientist, which he held for about seven years.

In 1927 Mr. Feringer won the first place in the state contest for improvisation, conducted by the Washington State Teachers' Association. This contest was open to all organists of Washington. In the same year Mr. Feringer was appointed organist at the Rhodes department store, where a new three-manual Aeolian organ had been installed. Here he has given two recitals a day and the number has aggregated over 1,800. In this work he has played over 5,000 compositions, including works of Bach, Franck, Guilmant, etc., down to popular ear-tickling concert numbers. These recitals have attracted wide attention and have proved very popular, as manifested by

Frederick C. Feringer



the crowds which assemble daily to hear the programs. These recitals are giving music-lovers who will not go to church to hear organ programs an opportunity of hearing good organ literature.

In 1929 Mr. Feringer was appointed organist of the First Presbyterian Church, which is said to have the largest membership of any Presbyterian church in America. Prior to the evening service a fifteen-minute twilight organ recital is given, at which you can always depend upon hearing good music. Being a lover of his art, Mr. Feringer has given many additional recitals on the four-manual Austin. Being progressive and a diligent student, he is constantly at work. His latest success is a series of historical recitals which he has just completed at the church. Along with the playing of the numbers he gave a little talk explaining the nature and make-up of the music in addition to a story of the life of each composer. As a composer Mr. Feringer has many numbers to his credit for the piano, organ and orchestral instruments. He is now conductor of the Lyric Club, which gives two concerts every season.

Mr. Feringer married Miss Amelia Stenz of Cleveland, Ohio, in 1915. They have three children. Mrs. Feringer is an accomplished pianist who received her entire training from her husband.

The Evangelical Old Folks' Home in Chicago has selected a Kilgen two-manual for St. Paul's House of that institution.

Guilmant Organ School

Dr. William C. Carl, Director

Winter Term Begins January Sixth

Students Aided in Securing Positions

Write for Catalog

51 FIFTH AVENUE - - NEW YORK

The Estey Organ

Published monthly by Estey Organ Company of Brattleboro, Vt. and New York City

Ten Per Cent Increase
for Year 1930

ESTEY SALES ARE ON AN UPWARD SLANT

Greater Volume of Pipe Organ
Business Than Any Year Since 1926

LT is now a time when any true story telling of a definite upward trend in business in any field is "news," not alone to the trade but news of very general interest. The Estey Organ Company found this to be the fact when it recently gave out the news that its pipe organ sales had increased by ten per cent during the year 1930—an announcement which would ordinarily be construed as advertising, but which, under the conditions recently obtaining in the entire business world, was seized upon as news and featured in many papers of the United States.

Modesty is a matter of less importance in discussing business conditions now that the entire country is looking for every sign of uplift—and the Estey company is fortunate and happy in being able to show its cards for the calendar year 1930 with pride in their significance. That significance is that, despite the doldrums which have descended

on many industries, the Estey Organ Company's sales figures for 1930 show a definite upward slant.

Not counting the reed organ business in which the Estey company has always been the leader of the country, the Estey

pipe organ sales for the year just ended exceeded those of 1929 by approximately ten percent, according to the figures compiled by Harry F. Waters, general manager, at the New York offices.

Sales were greater in volume than for any year since 1926 and the carry-over of unfilled orders will represent full-time operation of the Estey factories at Brattleboro, Vermont, for the next four months

of the coming year. This again is a record not equalled since the year 1926.

There are many factors which have contributed to the year's gain for Estey, among them the increased volume of sales to educational institutions. Among the public school contracts closed by the company the past year were the seven automatic



HARRY F. WATERS, GENERAL MANAGER
Inventor of The Estey Minuette and Head of Sales
Organization which has Made Notable Success
the Past Year.

The Estey Organ

reproducing pipe organs for New York City schools at \$168,000—the largest contract ever signed at a single time by the Estey company. The first of these New York school organs has just been installed, and the reports of this advanced step in

Waters' ingenious planning of compactness made the Minuette practically a new type of instrument, and the sales of the Minuette have made a further contribution to the sales increase of 1930.

Not only in the residential field but in



THE MINUETTE GRAND HOLDS THE STAGE
A Recent Installation in the Teachers' Training School, New York City.

school organ construction will be contained in a later issue of this folder.

While the Minuette was invented in 1929 by Harry F. Waters, it was in the year of 1930 that it really made its debut on the market as a modern portable pipe organ, unique in many particulars because of Estey patents on telescopic pipes invented by the late William E. Haskell, former superintendent of the Estey factory. This basic pipe patent combined with Mr.

funeral homes and in hotels and restaurants the Minuette has found a place for itself. Indeed, the demand for a portable self-contained pipe organ, built to conform with modern housing requirements was such that some company had to meet it and the Estey company was in a better position to do so than any other.

With an almost insignificant sum spent in advertising or promotion, the Minuette has constantly made new friends during

The Estey Organ

the year. It may be interesting to note the diversity of some of the Minuette installations to date:

Alcazar Hotel, Miami, Florida
Teachers' Training School, New York City
National Broadcasting Co., New York City
Geo. Olson's Orchestra, Los Angeles, Calif.
Residence—Fred Feibel, Ridgefield Park, N. J.
St. Elizabeth's Chapel, Sterlington, N. Y.

uette, but one of the most recent features of readjustment to the needs of the hour has been the production of a complete chamber organ at the special low price which is attracting much attention.

There is good warrant for the belief that the market for residence organs, which



AN ESTEY MINUETTE IS GIFT OF THE DUPONT'S

To St. Andrews Protestant School at Middletown, Conn., Rev. Walden Pell, Head Master. Installed Oct. 10, 1930.

Residence—Harry C. Sanborn, Winchester, Mass.
Residence—T. F. Johns, Pittsburgh, Pa.
Studio—Edwin A. Kraft, Cleveland, Ohio
Residence—Rev. Fr. Naacke, Hooper, Nebr.
Shaw & Sons Funeral Home, Yakima, Wash.
Elerding Funeral Home, Aberdeen, Wash.
United Brethren Church, Sunbury, Pa.
Architects' Exhibit Building, Seattle, Wash.
KJR Broadcasting Station, Seattle, Wash.
Residence—D. W. French, Englewood, N. J.
Episcopal School, Middletown, Dela.
Residence—George Yost, Cleveland, Ohio
St. Joseph's Roman Catholic Church, Shelby, Nebr.
Hallett & Hallett Funeral Home, Flushing, L. I., N. Y.
Residence—Clinton Summers, Guilford, Md.

Not only has the Estey company met the demand for a small organ by the Min-

had something of a slump during the recent years of fanaticism over the radio, is now broadening, and the portable Minuette (occupying scarcely more space than a piano) or the small chamber organ offer such an inexpensive and practical solution of an organ lover's problem that the year 1931 will see a notable increase in such residence installations.

Serious inquiries in the past 60 days have, in fact, been double the number of

The Estey Organ

the preceding four months, according to Mr. Waters. Add this hopeful condition to the fact that the Estey pipe organ department is carrying \$250,000 worth of unfinished business into 1931, with full time production for four months,—and the outlook is more promising than for many years.

Following is a list of Estey pipe organ sales for the calendar year of 1930, the figures at the right indicating the number of manuals:

New Prospect Reformed Church, Pine Bush, N. Y.	2
Christ Evangelical Church, Cape Girardeau, Mo.	2
Grinnell Brothers, Detroit, Mich.	2
Christian Science Benevolent Assoc., San Francisco, Calif.	2
First Congregational Church, Brimfield, Mass.	2
North Paterson Reformed Church, Hawthorne, N. J.	2
Church of the Good Samaritan, Oak Park, Ill.	2
Emmanuel Lutheran Church, Cleveland Ohio	3
Shaw & Son Funeral Home, Yakima, Wash.	2
Elerding Funeral Home, Aberdeen, Wash.	2
Baldwin Piano Co., Cincinnati, Ohio	2
United Brethren Church, Sunbury, Pa.	2
Presbyterian Church, Woodbury, N. J.	2
W. F. Frederick Piano Co., Pittsburgh, Pa.	2
Builders' Exhibit, Seattle, Wash.	2
Grinnell Brothers, Detroit, Mich.	2
Baptist Church, West Chester, Pa.	2
Fleming Memorial Presbyterian Church, Fairmont, W. Va.	2
Swedish Evangelical Lutheran Church, Svea, Minn.	2
Mrs. T. M. Quimby, Studio, Philadelphia, Pa.	2
St. John's Lutheran Church, Webster, So. Dak.	2
B. E. Dayton Mortuary, Inc., Beverly Hills, Calif.	2
Peking Union Church, Peking, China	2
Kearney State Teachers' College, Kearney, Nebr.	2
Frank B. Bower, residence, Philadelphia, Pa.	2
Seventh Day Adventist Church, Glendale, Calif.	2
Harold B. Mulligan Funeral Chapel, Philadelphia, Pa.	2
Methodist Episcopal Church, Hillsboro, N. H.	2
St. Stanislaus Catholic Church, Arcadia, Wis.	2
Church of Christ the King, Rutland, Vt.	2
Carl E. Anderson, residence, Chicago, Ill.	2
First Congregational Church, Ames, Iowa	2
Methodist Episcopal Church, Harrisonburg, Va.	3
Memorial Church Society, Springfield, Mass.	3
Mt. Zion Methodist Episcopal Church, Darby, Pa.	2

Jamaica High School, New York City	3
Far Rockaway High School, New York City	3
Theodore Roosevelt High School, New York City	3
James Monroe High School, New York City	3
DeWitt Clinton High School, New York City	3
New York Training School for Teachers, New York City	3
Richmond High School, New York City	3
St. Paul's Episcopal Church, Oakwood Village, Dayton, Ohio	2
The Wooster School Chapel, Danbury, Conn.	2
United Presbyterian Church, Emsworth, Pa.	3
St. Bernard's Roman Catholic Church, Eureka, Calif.	2
Glide Foundation & Evangelistic Centre for Fitzgerald Memorial M. E. Church, San Francisco, Calif.	3
Brea Congregational Church, Brea, Calif.	2
R. W. Miller, residence, Burlingame, Calif.	2
Northwest Broadcasting System, Inc., Seattle, Wash.	2
Gaston Presbyterian Church, Philadelphia, Pa.	3
Woman's Missionary Society, Munger Place M. E. Church, So., Dallas, Texas	3
First Congregational Church, Bridgton, Maine	2
Stafford Baptist Church, Inc., Stafford, Conn.	2
Presbyterian Church, Pitman, N. J.	2
St. Mary's Catholic Church, Moscow, Idaho	2
Jones & Jones Funeral Home, Wenatchee, Wash.	2
D. W. French, residence, Englewood, N. J.	2
Orson E. White, residence, Racine, Wis.	2
First Methodist Episcopal Church, Corinth, N. Y.	2
St. Paul's Evangelical Church, Oak Harbor, Ohio	2
St. Monica's Roman Catholic Church, Marshfield, Ore.	2
The Episcopal Church School Foundation, Inc., Middle town, Dela.	2
Ebenezer Baptist Church, Flushing, L. I., N. Y.	2
George Yost, residence, Cleveland Heights, Ohio	2
Harvey M. Manss, residence, Scarsdale, N. Y.	2
First Congregational Church, Chappaqua, N. Y.	2
Faith Reformed Church, Philadelphia, Pa.	2
Methodist Episcopal Church, North Syracuse, N. Y.	2
Commander Evangeline Booth, Hartsdale, N. Y.	2
Episcopal Mission Church, Rosedale, N. Y.	2
Sacred Heart Roman Catholic Church, Shelby, Nebr.	2
Hallett & Hallett Funeral Parlor, Inc., Flushing, L. I., N. Y.	2
St. John's Episcopal Church, Tallahassee, Fla.	2
Clifton Summers, residence, Guilford, Md.	2
The Meiklejohn Company, Providence, R. I.	2
St. Joseph's Roman Catholic Church, Carteret, N. J.	2
Wichmann Funeral Home, Appleton, Wis.	2
Walter U. Gutmann, residence, Auburn, Maine	2
Frank B. Bower, Philadelphia, Pa.	2
Christ Reformed Church, Lansing, Ill.	2
First Pilgrim Congregational Church, Buffalo, N. Y.	3
Frederick W. Hoffman, residence, Pawtucket, R. I.	2
A. M. Barnes, residence, Bernardsville, N. J.	2
Alcazar Hotel, Miami, Fla.	2
New York Training School for Teachers, New York City	2
Gene Gordon Culver, residence, Philadelphia, Pa.	2
Frederick Feibel, residence, Ridgefield Park, N. J.	2

ESTEY ORGAN COMPANY BRATTLEBORO VERMONT

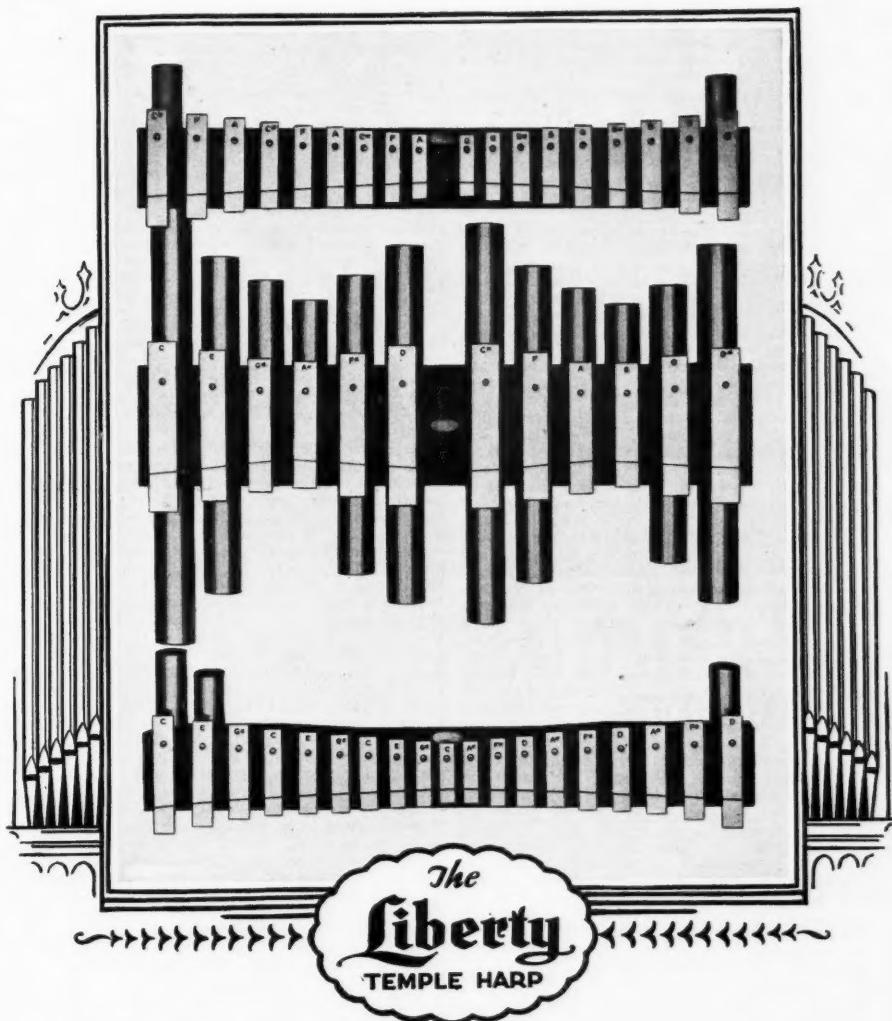
GENERAL SALES HEADQUARTERS, 642 FIFTH AVENUE, NEW YORK

OTHER SALES OFFICES

BOSTON,* 31 James Ave., Park Square Building, C. E. Briggs
 CHICAGO,* 830 Lyon & Healy Building, A. R. Dolbeer
 CLEVELAND, 45 Prospect Avenue, Builders Exchange Building, S. S. Webster
 DALLAS, 4502 Columbia Avenue, B. T. Pettit
 LOS ANGELES,* 730 West 7th Street, C. W. McQuigg
 MEMPHIS, 727 Dermon Building, M. V. Mulette and A. Davis
 PHILADELPHIA, 1017 Packard Building, A. J. Bowers

* Pipe Organ Studios.

RICHMOND, 3012 Edgewood Avenue, H. H. Allen
 ST. LOUIS, 229 Missouri Theatre Building, G. T. Devereux
 SAN FRANCISCO,* 1495 Monterey Boulevard, J. B. Jamison
 SEATTLE, 4127 Fremont Avenue, H. Reed, C. M. Balcom
 SIOUX CITY, 2101 Jennings Street, B. E. Brown
 SPRINGFIELD (MASS.), 458 Bridge Street, J. W. Morrison
 LONDON,* 12 Rathbone Place, Oxford Street, R. J. Guy



Adding Power to Organ Playing

YOU know the unfailing appeal of a harp solo or a harp accompaniment in a musical program.

Now you can easily add this supreme instrument to your organ whether new or old and enrich its music with beautiful harp tones unmistakably realistic. When you hear the Liberty Temple Harp you instinctively look for a harp and player.

The new patented Liberty Temple Harp makes available for the first time perfect harp music for the organ without sympathetic tone inter-

ference. Every note is clear and perfect as from the fingers of a master harpist.

Mounting the resonators parallel to the bars saves a great deal of space in the organ chamber. A harp of 49 notes (C 16 to C 64) as illustrated occupies a space of only 65 inches over all and only $7\frac{1}{4}$ inches deep.

When drawing your specifications, demand Liberty Chimes and Harps, it insures you perfect satisfaction and lasting tone qualities.

Liberty Temple Harp is the "Gift Perfect" added to any organ as memorial or thank offering.

*Write for New
Descriptive Folder*

The
**KOHLER-LIEBICH
COMPANY**

3569 LINCOLN AVENUE

CHICAGO III

*Consult Your
Organ Builder*

The Diapason

A Monthly News-Magazine Devoted to the Organ and to Organists.

Official Journal of the National Association of Organists.

S. E. GRUENSTEIN, Publisher.

Address all communications to The Diapason, 1507 Kimball Building, Wabash avenue and Jackson boulevard, Chicago. Telephone: Harrison 3149.

Subscription rate, \$1.50 a year, in advance. Single copies, 15 cents. Foreign subscriptions must be paid in remittances equivalent to the subscription price in United States currency.

Advertising rates on application.

Items for publication should reach the office of publication not later than the 20th of the month to assure insertion in the issue for the following month.

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under the act of March 3, 1879.

CHICAGO, JANUARY 1, 1931.

LYNNWOOD FARNAM

In the death of Lynnwood Farnam the organ world suffered a very great loss and no event in many years has caused such general sorrow as the passing of this man of remarkable artistry and lovable personality. Whenever organists have forgathered in the last month Farnam and the place he occupied in the hearts of his colleagues has been a subject of conversation and the genuine admiration for the man and that for which he stood has been emphasized since the news first was flashed across the continent that he had been seized with a fatal illness. No organist of the present generation has been placed on a higher pedestal for his ability in performance and for his unwavering devotion to the best in music than Lynnwood Farnam.

These statements are not complimentary exaggerations licensed in eulogies of the dead. They represent accurately the feelings of virtually 100 per cent of the great and small organists of the land. Even in France and England the greatest performers have accorded unfeigned praise to this man from the western hemisphere.

Farnam as a performer stood almost in a class by himself. He was one of the men who was rated without question as a virtuoso and as such proved that the organ can stand with the piano or any other instrument as a vehicle for the expression of the highest musical talent. He was unbending in his striving for perfection and nothing slipshod was tolerated by him, in which fact probably lies in large part the secret of his success. He was a devoted idealist, of whom we have too few. And it was the combination of noble ideals with a willingness to sacrifice any amount of effort to attain perfection which enabled him to make an appeal which seldom is made. As a teacher he gathered about him a company of pupils who will carry his principles down to succeeding generations.

So much for Farnam the organist. As for Farnam the man, his example will live as long as the memory of his inspired organ playing and teaching. Every person who had the privilege of his friendship found in him a rare soul. He was as tolerant of the faults and foibles of others as he was intolerant of faults in himself. Ignoble thoughts never entered his mind and none can recall that he ever spoke an unkind word of any of his fellows.

This tribute to the life of a man who was an ornament to his profession will seem fulsome only to those who did not know him. Lynnwood Farnam's too brief earthly career has come to a close, but he strove so that he may indeed be numbered among those whose "works do follow them."

MR. LEMARE ON THE PEDAL

Edwin H. Lemare has given so much thought to various points in organ design in the long years in which he has held a place among the foremost or-

ganists of the world that what he writes has the value which comes from authority, experience and study. For the second time in recent months The Diapason has the privilege of presenting to its readers a contribution from Mr. Lemare's pen. His article in this issue on the tendency toward "pedalless" organs is quite to the point. The trend to which Mr. Lemare calls attention has been noted by authorities on organ construction for some time. As Mr. Lemare makes clear, even our ablest and most generally recognized builders are often circumscribed in their work by designers and organ purchasing committees, and still more by competition and the necessity of building at a price. It should be a strong argument to support these men in their own stand to have a writer on organ topics of the unquestioned standing of Mr. Lemare present the plea which he makes in The Diapason. Mr. Lemare calls attention to the harm done by passing fads and instances the period in which mixtures were taboo—a period now passing. He looks upon excessive pedal extensions as an equal danger, which will pass, but may leave behind it the scars of badly balanced and ineffective organs.

Most of what Mr. Lemare says defies challenge. Not everyone will agree with him on all points and out of the mellowness of his ripe experience he challenges debate and welcomes the opinions of those who may differ with him. As so much is written by the inexperienced and by self-appointed authorities in the organ and other professions, it is a boon to all of us to have a man of Mr. Lemare's knowledge take up a debate. Recently he wrote on the tremolo. Many have come to the support of his views.

In this issue we have a very interesting contribution from one of our faithful readers, L. A. Oates of Florida. Mr. Oates is an organist and a diplomat—being British vice consul at Miami. (Well, that is not so unusual a combination after all, for do not all organists have to be diplomats?) Mr. Oates has a good word to say for the tremolo. He makes a point when he states his conception of a real artist in organ music as "one who can render in its proper place one of Bach's fugues with true dignity, and on occasion play 'A Little Kiss in the Morning' with the required flippancy—in short, adapt his style to the circumstances, and do it well."

FIGURES TELL THE STORY

Very little material to support the arguments of the pessimists can be gained from the statistics issued by the Department of Commerce Nov. 28, announcing the results of the census of manufactures of 1929, as published in The Diapason last month. Compared with 1927—a banner year never before equaled in the history of organ manufacture—1929 shows a drop of 27.4 per cent in the value of pipe organs built in the United States. Going back a little farther for fair comparison we find that for 1927, the year of the preceding census, a gain of 25.7 per cent was shown over 1925. Going back to the files of The Diapason we find in the issue of Dec. 1, 1926, that the report on the 1925 census "reveals the remarkable gain of 27.9 per cent compared with 1923," etc. The figures for 1929 show a production somewhat below the total for 1925 and well above that for 1923.

Compared with other musical instruments the pipe organ made a splendid record, for the industry as a whole showed a drop of 38.9 per cent. The aggregate value of all musical instruments manufactured in 1929 was \$60,901,137, of which organs represented \$11,289,533, or nearly 20 per cent.

Regardless of the "blue" reports heard in some quarters ever since the business depression set in, organ building, though not a large factor in the world of manufacturing, is in a condition of health of which many larger industries may well be envious.

LOOK OUT FOR THIS UNCLE

Despite the notoriously impecunious condition of organists, especially in the midst of the present business depression, those who are kind-hearted and trusting by nature sometimes are taxed for possessing this characteristic.

As a warning we would call attention to a new trick which may be worked on others than those concerned. We shall let Edwin Arthur Kraft, the noted Cleveland organist, tell the story as he gave it to The Diapason in a letter:

One Saturday afternoon between lessons an elderly man with gray hair walked into my studio and introduced himself as David Mackay of Detroit, uncle of Francis Mackay, the organist of St. Paul's Cathedral. He went on to tell me of driving to Cleveland, when two young men under the influence of liquor ran into his car and damaged it to such extent that the repair bill was more than he anticipated and he needed \$2 to reach Buffalo, his destination. He told me that Francis had so often spoken about me and my work and that his nephew would write and thank me for what I did for his Uncle David. I lent him the \$2 some two months ago. Finally I wrote to Francis and asked what became of his Uncle David. I received the following telegram: "Just received your letter. The same thing happened to me two months ago, the man telling me he was your uncle."

The moral is plain. Be sure first that the friend named by your visitor has an uncle. Then make sure that you can spare \$2. Having answered both questions in the affirmative, take the money and buy your wife a box of candy.

Two centuries of organ construction by one firm is a record of which to be proud, and no doubt all their American conferees will join The Diapason in congratulating the members of the house of Vermeulen, a prominent Dutch firm located at Alkmaar, on the attainment of this record. A very handsome brochure published to mark the anniversary has been received at this office. It gives the history of the company since its foundation in 1730 and contains portraits of the members of the firm and of a number of its most famous organs, all presented in beautiful typography. Knowledge of the language of Holland is so imperfect in the office of The Diapason that much of the reading matter in the brochure is a closed book to us, but we note that Johannes Vermeulen, the date of whose birth is not known, but who died in 1761, founded the house. The present members of the family are Jan, Herman and Ernest Vermeulen, born respectively in 1906, 1908 and 1913.

Here is something that looks like a genuine world record. According to an Associated Press dispatch Miss Fannie Morrison has for sixty-seven years, without missing one Sunday, played the organ in the Methodist Church at Haverhill, N. H. Miss Morrison recently observed her eighty-first birthday anniversary, but she still acts as organist, as secretary of the church school and—mark you—as janitress of the church building.

High Praise for Norden's Chorus

Bach's Christmas Oratorio was sung Dec. 2 at the Church of the Holy Communion in Philadelphia by the Brahms Chorus under the direction of N. Lindsay Norden with such finish as to evoke very high praise from the critics of the Philadelphia papers. The Inquirer said this "is believed to be the first time that this oratorio has been so completely rendered in this city. On other occasions selections from this gigantic work have been presented, but last night the great chorus of men's and women's voices rang out beneath the high arch of the church through most of the many sublime passages of the work. The 120 singers composing the chorus gave a remarkably clear understanding to the deeply religious motif carried out by Bach. The oft-recurring themes of hymns which have been sung since the time of the early church were given new power by the massed voices singing under the expert direction of Mr. Norden." Another reviewer wrote: "The magnificent music glowed rich and warm under the capable baton of N. Lindsay Norden, and the chorus responded with a perfection which marks the development of this body, now in its fifth season. With rich tonal contrasts, the oratorio rang out with melting beauty against the organ accompaniment of Rollo F. Maitland and the orchestral background provided by members of the Philadelphia Orchestra."

Questions as to Accompaniment

Editor of The Diapason: Two very important questions are being asked the N. A. O. through your valuable paper, a question wherein an instrumentalist differs from a vocalist:

- Should an organist playing a large four-manual organ, accompanying a chorus of sixteen trained and paid singers, observe breathing when they do by breaks in his accompaniments, or should he consider his instrument as an ever continuous background, sustaining the chords only, during their breathing and phrasing? Not entering, of course, into new phrases until they do.
- In solo accompaniments (or choral accompaniments) should changes of registration be made? Choral director claims that it detracts from the soloist.

AN ORGANIST.

Bidwell Gives Recitals in East

Marshall Bidwell, of the faculty of Coe College and municipal organist of Cedar Rapids, Iowa, is making a trip to his home in New England for Christmas and was engaged for two recitals at the residence of Harry Upson Camp at Reading, Mass., Dec. 30 and Jan. 2, for a recital at the Congregational Church of Southington, Conn., Jan. 4 and for a recital before the Central Ohio chapter of the American Guild of Organists at Columbus Jan. 7 before his return to Iowa.

That Distant Past as It Is Recorded in The Diapason Files

TWENTY YEARS AGO, ACCORDING to the issue of The Diapason of Jan. 1, 1911—

The large Skinner organ for the Cathedral of St. John the Divine in New York City was approaching completion. It was described in The Diapason as having between 6,000 and 7,000 pipes and costing \$70,000.

The three-manual built by the Austin Organ Company for St. Mark's Proccathedral at Grand Rapids, Mich., was to be opened Jan. 15. It was a memorial to Mrs. Thomas B. Church, organist of St. Mark's for fifty years.

The Diapason made note of several gifts of organs to churches in various states by Andrew Carnegie.

The Western (now the Illinois) chapter of the A. G. O. held a service at the First Congregational Church of Oak Park Nov. 29, with Carl D. Kinsey, William E. Zeuch, Mrs. Katherine Howard Ward and Allen W. Bogen at the organ. Dec. 4 the same chapter gave its fourteenth vesper recital at the Woodlawn Methodist Church with Miss Anne Pearson at the console.

At the twentieth anniversary of the American Organ Players' Club of Philadelphia a tribute to the late Dr. David D. Wood, founder of the club, was read by Mrs. John Bunting.

TEN YEARS AGO, ACCORDING to the issue of The Diapason of Jan. 1, 1921—

Four recitals of compositions by members of the organization were given in Philadelphia to mark the thirtieth anniversary of the American Organ Players' Club.

The contract for the construction of a four-manual organ of eighty-four speaking stops for the Second Congregational Church of Holyoke, Mass., William Churchill Hammond organist, was awarded to Ernest M. Skinner.

Sidney C. Durst presided at the keyboards of a four-manual Skinner organ when it was opened Dec. 2 at the East Side High School of Cincinnati, Ohio.

The Diapason reported that the outlook for the organ builders of America in 1921 was good and that virtually every factory had contracts on hand which would require several months to fill.

Dr. Harold W. Thompson in his choir column in The Diapason published a list of seventy-eight Russian anthems which he recommended.

Commemorating the fiftieth anniversary of the Custer family as organists of the Lutheran Church of the Transfiguration in Pottstown, Pa., Charles J. Custer, the present organist, gave a recital in the church Nov. 16.

Questions as to Accompaniment

Editor of The Diapason: Two very important questions are being asked the N. A. O. through your valuable paper, a question wherein an instrumentalist differs from a vocalist:

- Should an organist playing a large four-manual organ, accompanying a chorus of sixteen trained and paid singers, observe breathing when they do by breaks in his accompaniments, or should he consider his instrument as an ever continuous background, sustaining the chords only, during their breathing and phrasing? Not entering, of course, into new phrases until they do.
- In solo accompaniments (or choral accompaniments) should changes of registration be made? Choral director claims that it detracts from the soloist.

AN ORGANIST.

The Free Lance

By HAMILTON C. MACDOUGALL
Mus. D. A. G. O., A. R. C. O.
Professor Emeritus, Wellesley College

The other day I had the curiosity to look up the notices of church services in the Boston Herald in order to find out how many churches think of their musical force as important enough to be referred to or to have their names given. In twenty-one cases some reference was made to the music; eight organists and five soloists were named; the executives, as band, chorus, trio, quartet, were spoken of five times; in three cases an organ recital or a vocal solo was indicated. In one notice two columns in width the minister was named in large type, eight other gentlemen taking part were specified; the music was dismissed with a line at the bottom of the page, "special music in both programs by enlarged vested choir." I do not know the singers in this church, but the organist has a national reputation.

In last month's Diapason I hoped that one of our American organists would be asked by an orchestral conductor to play the Hindemith Concerto; such an invitation would prove several things—I will not stop to specify them—but in the main would be significant as showing that the organ and organist, getting away from the Handel-Prout-Guilman-Rheinberger concerto, were now considered equal to a work modern to the minute. I was therefore much gratified to have Dr. Sidney C. Durst, head of the Cincinnati College of Music, write me: "I have just been reading the Free Lance for December and thought that you might like to know that Lynnwood Farnam was to have played the Hindemith Concerto for organ and orchestra at the next Cincinnati festival in May, 1931. What a loss Farnam is to the organistic world! Such a fine character and great artist!"

Musical instruments of a mechanical kind are not new in our day. Read what John Arnold, who styles himself "Philo Musicae," has to say in his "The Compleat Psalmodist of 1761":

Music was never brought to the great Perfection or was even so much in Vogue in this Nation as it now is; that most noble Instrument, the Organ, having now not only made its most magnificent Appearance in Cathedrals and Churches in London and other of our Cities, but also in the Churches of our Market-Towns throughout this Nation; which is now brought to such a pass a great Perfection that I have seen some Advertisements in the News-Papers of Church Organs, of the machinery kind, which are so contrived as to play (having Barrels fitted to them for that Purpose) a Set of Voluntaries, also most of our ancient Psalm-Tunes, with their Givings-out and Interludes, &c. which are very commodious for Churches in remote Country Places, where an Organist is not easily to be had or maintained, and may also be played by a Person (unskilled in Music) who is only to turn a Winch around, which causes the Barrels to play the tunes they are set to; which Organs generally have, or should have, a Set of Keys to them that a Person may play on them at pleasure, notwithstanding the Barrels, &c.

Chamber Organs of this Kind are now also very much in Vogue, a great many Gentlemen having them in their Houses, which generally play a Set of Concertos and other grand Pieces of Music; and to those who are desirous of having either Church or Chamber Organs of any Kind, I hereby recommend Mr. Parker, Organ Builder, at the lower end of Gray's Inn Lane, Holbourne, as very eminent in his Profession.

There are also Organs of a very small Structure commonly called Box-Organs, which are likewise of the Machinery Kind, and generally play a set of Minuets, Marches, Country Dances, and other short Pieces of Music, with Barrels as before recited. Some of these Box-

Organs have four Stops, and some six, and may be had of the Organ Builders, also at most Music Shops in London, from ten to fourteen guineas Price; they are very much used in a great many Gentlemen's Houses in the Country instead of a violin, when a Musician is not to be had; of this kind, as well as of the large Organs, you may have Tunes of your own chusing set upon the Barrels, and as many Barrels with different Sets of Tunes, (made to put in and take out alternately) as you please.

My delvings into colonial psalmody have introduced me to many curious and many amusing things. I'd like to write something about William Billings (1746-1800), the Massachusetts tanner and musician, for Billings was by no means one of your cut-and-dried musicians, but a right merry fellow with a pretty wit, making "good copy"; but I must postpone a Billings essay for another time. I will quote, however, a passage from his "The Singing Master's Assistant," in which Billings offers himself as a doctor and gives a prescription for pills to purge melancholy.

"Take of Bass, Tenor, Counter and Treble," he says, "each an equal proportion; mix them in a Vehicle of Consonance, with as great a number of Vibrations as will amount to a Coincidence. Let this be conveyed to the Ears, through the Medium of Vociferation and Articulation; and it will not fail of having the desired effect."

It seems that Arthur Bliss has come forth out of the travail of composition with a symphony in five movements, for a large chorus, full orchestra, and an—orator! The orator is to declaim all by himself at times and then at other times with an accompaniment in music faintly scored. The symphony is called "Morning Heroes", and is a war symphony. These are times when composers try all sorts of experiments, side-stepping their real job, which is to write music, not literature, not poetry, not melodrama.

Ernest Newman has an impression that the breakdown between the days of Shakespeare and Clariel was due to the breaking of the old intimate bond between music, beer and ribaldry. Our ancestors sang best when they had well drunken. An English friend's comment on that is: "If America goes 'wet,' what a nation of songsters it will become! Hail to the old trio, wine, women and song!"

Some of my organist friends, deep in the mysteries of Cesar Franck and Widor, are inclined to smile indulgently at my interest in Lowell Mason of hymn-tune fame. Lowell Mason in his time and generation was an able man and an excellent musician. Further, he is by no means forgotten. A proof of this is a letter from Mrs. Worth Hanks of Savannah, Ga. She writes: "I was interested in your paragraph about Lowell Mason in the December Diapason, and as organist of the church in which he played from 1820 to 1827 am sending you a folder of a centenary service held in 1924. * * * Mr. Arthur B. Jennings and Mr. Leroy Baumgartner were also organists of this same church, the Independent Presbyterian Church."

The service to which Mrs. Hanks refers centered around the two hymns "From Greenland's Icy Mountains" and "When I Survey the Wondrous Cross" (tune "Hamburg"). Lowell Mason's settings of these words were first sung in this beautiful edifice when he was organist. W. D. Howells wrote in 1919: "In architecture the primacy must be yielded above every religious edifice in Savannah to the famous Presbyterian Church."

The Macdougalls attended the town fair held every Columbus Day in a little village in the New Hampshire mountains. The very first event of the day was a baby show at Grange Hall. The notice read: "All babies under two years of age are invited to compete for prizes."

The Rev. W. J. O'Connor, pastor of St. Bridget's Catholic Church, Framingham, Mass., has ordered a Kilgen organ for the new church he has just built in that city. The organ will be a two-manual of twenty stops.

ST. IGNATIUS', Cleveland, installed a Seven-Octave, Two-Manual Midmer-Losh in their basement Church three years ago.

Since then the main Church was completed at a cost of approximately \$1,000,000.00, and the newly appointed and very musical Pastor after careful comparison arranged with us for a Seven-Octave, Four-Manual with Double-languids, Dulciana Chorus, Schulze Diapasons, Melody Couplers and brilliant Reeds, which was opened by Germani on November 8th.

This experience in the most conservative of religious denominations indicates the appreciation of the modern Organ of extended tonal and mechanical register.

Let us meet the on-coming flood of electric music with the truly modern and electrically developed Organ.

MIDMER-LOSH, Inc.
MERRICK, L. I.
New York

7 ORGAN PIECES Introducing CHIMES

Angelus, The	Lemare	\$.50
Dawn's Enchantment . . .	Dunn	.40
Distant Chimes	Shackley	.50
Evening Chimes	Wheeldon	.50
O'er Flowery Meads . . .	Dunn	.50
Sundown at Santa Maria .	Diggle	.50
Sunset's Ebbing Glow . . .	Dunn	.50

JUST ISSUED

The Choir Calendar

A catalog containing a selection of anthems for Sundays, Feast Days, and other special occasions according to the use of the

Protestant Episcopal Church

Compiled by
GEORGE HENRY DAY
Mus. Doc., F. A. G. O.

Free for the asking. Send for it now.

WHITE-SMITH MUSIC PUBLISHING COMPANY

BOSTON NEW YORK
40-44 Winchester Street 13 East 17th Street

Principal Events of the Year 1930 in the Organ World

In order to give our readers—both new and old—a brief but comprehensive glimpse of the events of the year 1930, we herewith present a compact review of the principal items of news chronicled in the monthly issues of *The Diapason* during the year which has just come to a close:

January.

The rebuilt and enlarged organ in Woolsey Hall at Yale University, gift of the Newberry family, was opened with a recital by Professor Harry B. Jepson on the night of Dec. 6 and 250 organists from various cities were guests of the Skinner Organ Company, who carried out the reconstruction, at a dinner in the Taft Hotel at New Haven.

The University of North Carolina awarded to the Reuter Organ Company the contract for a four-manual organ of seventy-eight speaking stops.

The University of California Southern Branch, at Los Angeles, announced the award to the Skinner Organ Company of the contract for a large four-manual.

Samuel Casavant, noted Canadian organ builder and vice-president of Casavant Freres, died at his home at St. Hyacinthe, Quebec, Nov. 23. He was born at St. Hyacinthe in 1859.

Los Angeles organists inspected the large new four-manual built by Wan gerin for the St. Vibiana Cathedral at Los Angeles.

Hillgreen, Lane & Co. completed the installation of a four-manual organ in the Sixth Presbyterian Church, Washington, D. C.

First Church of Christ, Scientist, New York, awarded to the Hook & Hastings Company the contract to modernize its four-manual.

Murvin L. Jones, general sales manager of J. C. Deagan, Inc., and well-known and popular throughout the organ trade, died of pneumonia Dec. 4 at his home in Chicago.

Lynnwood Farnam was enrolled as the first life member of the National Association of Organists.

February.

The Salvation Army placed with the Estey Organ Company an order for a four-manual organ of fifty-five stops and a total of 2,582 pipes for the auditorium of its national headquarters in New York.

The Austin four-manual of 112 speaking stops in the Horace Bushnell Memorial at Hartford, Conn., was opened Jan. 13 with a recital by Chandler Goldthwaite.

Lynnwood Farnam was on a trans continental tour on which he gave recitals in New England, Canada, on the Pacific coast and in the Middle West.

The Queen of the Holy Rosary Cathedral at Toledo, Ohio, ordered an instrument of seventy-five stops of the Skinner Organ Company.

The specification of a large four-manual Skinner for Severance Hall, Cleveland, Ohio, the home of the Cleveland Civic Orchestra, was presented.

Temple Methodist Church at San Francisco ordered a Skinner four-manual, the scheme of which was published.

Ralph Kinder gave his thirty-first annual series of January Saturday afternoon recitals in Holy Trinity Church, Philadelphia, and these recitals were described as having established Philadelphia tradition.

A gift of \$50,000 for a new organ was received by the Church of the Covenant in Cleveland from an anonymous donor.

Clarence Eddy was giving four recitals a week at the Penney Farms Memorial Chapel in Florida and they were broadcast from Jacksonville.

Parishioners of St. John's Catholic Church at Orange, N. J., attended a dinner to mark the fiftieth anniversary of Dr. Francis C. L. Schreiner as organist and choirmaster of St. John's.

A four-manual built by the W. W. Kimball Company for the First Methodist Church of Greencastle, Ind., was dedicated with a recital by Van Denman Thompson Jan. 16.

Dom Andre Mocquereau of Solesmes, France, credited with a large part in

the restoration of Gregorian chant in the Catholic Church, died Jan. 25 at the age of 89 years. He had visited the United States twice.

March.

In the presence of one of the greatest throngs which ever attended an organ dedication the large instrument built by George Kilgen & Son, Inc., for St. Patrick's Cathedral, New York, was blessed by Cardinal Hayes Feb. 11. Pietro A. Yon, organist of the cathedral, was at the console.

G. Waring Stebbins, prominent organist and composer, died Feb. 21 at his home in Brooklyn. He was one of the founders of the American Guild of Organists and had played at Plymouth Church, Brooklyn, twenty years.

Grace Morel Eddy, wife of Clarence Eddy, died Feb. 2 at Jacksonville, Fla. She was a noted singer for a number of years.

The dedicatory recital on a four-manual Hinners organ installed in Presser Hall at Illinois Wesleyan University, Bloomington, was played Feb. 4 by Arthur Dunham of Chicago.

The enlarged four-manual built by the Austin Company for St. Matthew's Lutheran Church, Hanover, Pa., was dedicated in the presence of a large congregation, including visiting organists, Feb. 11 by J. Herbert Springer.

Herbert F. Sprague, a well-known organist, for many years at Toledo, Ohio, died Feb. 3 in New York.

A four-manual and echo Kilgen organ was ordered by St. Aloysius' Church at Detroit.

April.

A four-manual built by M. P. Möller was dedicated in the Fifth Street Methodist Church at Harrisburg, Pa., Feb. 4 with a recital by Mrs. John R. Henry.

Andre Marchal, famous French organist, who presides at the console in the Church of St. Germain-des-Pres, Paris, arrived in America for a recital tour.

Willard Irving Nevin was appointed organist and director at the West End Presbyterian Church, New York.

The Wicks Pipe Organ Company designed what was considered the smallest organ in the world, which it named the "Sonatina." It had two sets of pipes and was 6 feet and 11 inches high, 5 feet 3 inches wide and 5 feet 2 inches deep.

Gottfried H. Federlein played a program at Temple Emanu-El, New York, March 20 for a group of invited organists to display the new Casavant organ of 104 stops and 7,250 pipes.

Sidney C. Durst's new Concert Piece in G minor for organ and orchestra received its premier performance at the College of Music in Cincinnati.

Kansas organists held their annual meeting in the form of a state convention of the A. G. O. chapter at Topeka March 24 and 25.

A four-manual Skinner organ was to be installed in St. Peter's Episcopal Church at Morristown, N. J., and the specification was presented.

The four-manual Austin organ in the Second Presbyterian Church of New York was dedicated Feb. 23 with T. Scott Buhrman at the console.

Dr. Clarence Dickinson observed his twentieth anniversary as organist and choir director of the Brick Presbyterian Church, New York, with a reception in the church March 10.

The New England chapter of the American Guild of Organists March 17 paid tribute to Charles Marie Widor, whose eighty-fifth birthday occurred in February.

The National City Christian Church at Washington, D. C., placed an order for a four-manual organ with the Skinner Company.

May.

Calvary Baptist Church in New York placed with the Welte-Tripp Organ Corporation an order for two organs for its large combination church and apartment house. The larger instrument was to be a four-manual, whose specification The Diapason published.

The magnificent new Temple Sholom in Chicago was dedicated, with its large Wurlitzer four-manual organ, the

services occupying three days early in April. Lawrence Goldberg was at the organ.

The Estey Organ Company won an order for the installation of seven three-manual organs in high schools in New York City.

The Catholic Church of the Incarnation in New York installed a four-manual Möller organ, placed in five chambers in different parts of the church.

A. M. Shuey, the oldest organist in Minneapolis, who had made organ history in that city since 1866, died April 8, one day before his eighty-third birthday anniversary.

The United States Circuit Court of Appeals in New York on April 7 granted an injunction sought by a number of prominent organ builders restraining the Piano, Organ and Musical Instrument Workers' International Union from causing strikes in buildings where non-union-built organs were being installed.

The week of April 20 was marked by the dedication of the four-manual organ built by Henry Pilcher's Sons for the new edifice of the First Baptist Church of Atlanta, Ga.

The American Academy of Arts and Letters in New York ordered a four-manual Skinner organ for its new building.

Four thousand people packed the Memorial Auditorium at Cedar Rapids, Iowa, April 2 to hear Marshall Bidwell play the initiatory recital on the four-manual Skinner organ.

The fiftieth anniversary of R. Huntington Woodman as organist and choirmaster of the First Presbyterian Church of Brooklyn was celebrated with a festival service April 30.

Edgar E. Coursen's fortieth anniversary as organist of the First Presbyterian Church of Portland, Ore., was observed with a special service.

Concordia Lutheran Church at Rochester, N. Y., contracted with George Kilgen & Son for a four-manual organ.

The prize of \$100 offered by Ernest M. Skinner under the auspices of the National Association of Organists for the best organ arrangement of the Overture to Borodin's "Prince Igor" was awarded by the judges to Edward S. Breck of Newark, N. J.

April 11 witnessed the opening of the four-manual Möller organ in the Shadyside United Presbyterian Church, Pittsburgh. Firmin Swinnen gave the recital.

Mrs. James Reeder rounded out fifty years as organist at Bloomington, Ill., and twenty-five years at the Second Presbyterian Church with a sacred concert March 30.

Cortland, N. Y., a town of 14,000 population, boasted the acquisition of a four-manual organ. The instrument was built by M. P. Möller for the First Baptist Church.

The Skinner factory was building a four-manual for St. Paul's School at Concord, N. H.

The Diapason published the specification of a five-manual of 100 speaking stops and 7,200 pipes built by the Hungarian builder Joseph Angster for the Votive Cathedral of Szeged, Hungary.

Henry Pilcher's Sons were commissioned to build a four-manual for the Hebrew Benevolent Association Temple at Atlanta, Ga.

Rollo Maitland gave a Bach recital March 31 at the Church of the New Jerusalem in Philadelphia as the first event in the celebration of the fortieth anniversary of the American Organ Players' Club.

June.

Colonel Jacob Gray Estey, president of the Estey Organ Company for twenty-eight years, died at his home in Brattleboro, Vt., May 20 of heart disease. He was born in 1872, the oldest son of General Julius J. Estey, and succeeded his father as head of the Estey business in 1902.

The famous church at Columbus, Ohio, in which Washington Gladden preached—the First Congregational—gave an order to the W. W. Kimball Company for a four-manual organ of fifty-nine speaking stops.

Dr. John McE. Ward's fiftieth an-

niversary as an organist and his forty-third at St. Mark's Lutheran in Philadelphia was recalled on Easter.

The four-manual Aeolian organ at the Westchester County Recreation Center in White Plains, N. Y., was opened with Palmer Christian at the console, playing Eric DeLamarre's Concerto in E for orchestra and organ. The orchestra was under the direction of Albert Stoessel.

St. Paul's Episcopal Church at Lynchburg, Va., purchased a four-manual Kilgen organ.

The Pennsylvania council of the National Association of Organists held its tenth annual convention at Williamsport, with Dr. William A. Wolf presiding, May 4, 5 and 6.

The Hahn-Zeckwer Musical Academy of Philadelphia on the occasion of its sixtieth anniversary May 21 conferred the degree of doctor of music on Rollo F. Maitland, Henry G. Thunder, Henry S. Fry and others.

The fourth annual convention of the organists of Arkansas, Tennessee and Mississippi came to a close May 17 at Memphis.

Warren R. Hedden, a prominent New York organist and theorist, a former warden of the A. G. O. and for a number of years chairman of its examination committee, died May 2.

Dr. Edwin Barnes, organist of the First Congregational Church at Battle Creek, Mich., for thirty-six years, died April 14.

Percy Darlington DeCoster of New York, formerly a well-known Chicago organist and for a time at St. James' Episcopal Church, died in New York in May.

A dinner, followed by a lecture on early American music by President Harold V. Milligan, on May 20 at Pythian Hall, marked the last event of the season for the N. A. O. in New York.

Lynnwood Farnam gave the final recital of his series, "Bach and His Forerunners," under the auspices of the N. A. O. in St. George's Church, New York, April 28.

A series of summer recitals by Dr. Wilhelm Middelschulte at Notre Dame University, South Bend, Ind., was announced.

The fifth annual convention of the Texas chapter, A. G. O., was held May 20 and 21 at Dallas.

Felix Guilmant, son of the late Alexandre Guilmant, died in Paris. He was a talented artist. Joseph Bonnet played two compositions by Alexandre Guilmant at the funeral service.

The annual meeting of the American Guild of Organists was held May 19 in New York. Warden Frank L. Sealy was re-elected and reported the membership of the Guild as 3,741.

The twenty-third season of organ recitals by Samuel A. Baldwin at the College of the City of New York was completed May 11. There were fifty-two recitals during the season.

July.

The new tariff bill provided a duty of 60 per cent on pipe organs imported into the United States, with the proviso, however, that on instruments especially designed and constructed for the buildings they were to occupy the rate shall be only 40 per cent.

A four-manual of 112 speaking stops was to be built by the Austin Company for Grace Episcopal Church at Newark, N. J.

The degree of doctor of music was conferred on Lynnwood Farnam at the commencement of the College of Music of Cincinnati.

T. Leslie Carpenter retired from the post of organist of Trinity Episcopal Church, Wilmington, Del., after forty-four years' service.

The twelfth annual rally of the New Jersey council of the N. A. O. was held at Trenton June 4. Henry H. Duncklee was elected state president to succeed George I. Tilton.

A four-manual Reuter organ was opened at Centenary M. E. Church, Beaufort, N. C., June 3 with Miss Lucile Hillers at the console.

First Plymouth Congregational Church at Lincoln, Neb., placed with the W. W. Kimball Company an order

late in June for a four-manual.

Members of the Florida chapter, A. G. O., held their fourth annual state convention May 13 and 14 at St. Petersburg.

Edward Rechlin, famous New York organist and Bach interpreter, was honored with an invitation to play at the international celebration of the 400th anniversary of the Diet of Augsburg in Augsburg, Germany, June 26.

John W. Heins, who had been for many years managing director of the organ department of the Aeolian Company, died May 29 at Cranford, N. J.

Mrs. Lily Moline Hallam was elected Illinois state president and Albert Cotsworth was elected president of the Chicago chapter of the National Association of Organists.

The Guilmar Organ School, Dr. William C. Carl director, held its commencement exercises at the First Presbyterian Church, New York, May 26, marking the close of its thirty-first year.

Charles M. Courboin, nationally known organist, was severely injured in an automobile accident in Boston May 19, in which H. R. Austin of the Central Church broke an arm; but Mr. Courboin left the hospital the next day in bandages to play his scheduled recital at the Central Congregational Church.

Pupils of Everett E. Truette of Boston gave a recital at Jordan Hall May 29. It was the thirty-second recital by pupils of Mr. Truette.

McConnell Ervin, the young blind municipal organist of Chattanooga, Tenn., gave a recital at the Memorial Auditorium June 1, closing his first season at this post.

L. Kendrick Le Jeune, organist and choirmaster of St. Stephen's Episcopal Church, New York, for thirty years, died May 19.

The degree of doctor of music was conferred on Carl K. McKinley of Boston, organist and composer, by Knox College, Galesburg, Ill.

August.

The convention of the American Guild of Organists, held at Philadelphia the last week in June, was chronicled in *The Diapason* in an account covering more than three pages. The meeting was characterized as one calling for superlatives, among the high points being visits to the du Pont Conservatories and the new Aeolian organ near Wilmington, a visit to the home of Edward T. Stotesbury, a trip to Atlantic City to hear the organ under construction in the convention hall, and hearings of the instruments in the Wanamaker store and at the University of Pennsylvania.

Captain A. Gordon Mitchell, for twenty-three years organist at St. Martin's-in-the-Field, Chestnut Hill, Philadelphia, and a former British army officer, died June 23.

Edward V. Clarke, for many years a notable figure in the world of organ construction, died in Pittsburgh June 2. He was on the staff of M. P. Möller at the time of his death.

William Wallace Kimball, of the third generation of the Kimball family engaged in the manufacture of musical instruments, was appointed managing director of the Kimball Company's organ department, and Robert P. Elliott was named chief engineer.

Walter Williams, organist and choirmaster of St. Stephen's Episcopal Church at Providence, R. I., was ordained to the priesthood June 10 by Bishop Perry.

The official report of Dr. Humphrey J. Stewart, organist of the famous outdoor Spreckels organ, built by Austin, at San Diego, Cal., showed 264 recitals given during the year.

September.

The National Association of Organists held its annual convention at Los Angeles July 28 to Aug. 1 and the account covering three pages of the issue of *The Diapason* told of the excellent recitals, the hospitable entertainment, etc. Harold V. Milligan was re-elected president of the association.

The Parisian organ world paid tribute to Lynnwood Farnam when on July 16 and 18 he gave recitals at St. Clotilde and St. Germain-des-Pres.

Charles M. Courboin was elected vice-president and directing head of the factory of the Welte-Tripp Organ Corporation at Sound Beach, Conn.

Brown Memorial Presbyterian

Church, Baltimore, awarded to the Skinner Company the contract for a four-manual organ.

The organ rebuilt and enlarged by Henry Willis & Sons, in St. Paul's Cathedral, London, was played at the reopening of the cathedral June 25, with the king and queen present. Dr. Merchant was at the console.

The Bennett Organ Company of Rock Island, Ill., was in straits and offered creditors a settlement on a basis of 25 per cent of their claims.

October.

The organ world felicitated M. P. Möller on the occasion of his seventy-fifth birthday, Sept. 29.

The Church of the Covenant, Cleveland, Charles A. Rebstock organist and choir director, awarded to the Skinner Company the contract for a four-manual of ninety stops.

The Canadian College of Organists held its annual convention Sept. 2 to 4 at Hamilton, Ont. Marshall Bidwell represented the N. A. O. as a recitalist.

The Maine chapter, N. A. O., held a state convention at Bangor Sept. 10, with Alfred Brinkler, state president, in the chair.

Fernando Germani, Italian virtuoso, arrived in New York Sept. 29 for an American recital tour.

Dr. Humphrey J. Stewart, municipal organist of San Diego, Cal., received from Archbishop Hanna, acting for Pope Pius XI, in St. Dominic's Church at San Francisco, the title and decoration of the Order of the Holy Sepulchre.

Arthur H. Turner, municipal organist of Springfield, Mass., resumed his various activities after having suffered the loss of an eye as the result of the bursting of an artery.

Casavant Frères completed the installation of a five-manual of 110 speaking stops in the Metropolitan United Church at Toronto.

The four-manual Skinner instrument in Temple Methodist Church at San Francisco was dedicated with a recital by Wallace A. Sabin Aug. 31.

Philo A. Otis, intimately connected with church music in Chicago for half a century, died Sept. 23. He was director of the choir at the First Presbyterian Church for a long period and was one of the founders of the Chicago Symphony Orchestra.

The largest organ in Italy, in the cathedral at Messina, Sicily, having 130 speaking stops, was opened with Professor Monari at the console. The organ was built by Tamurini of Cremona.

November.

The large instrument built by the Hook & Hastings Company for the magnificent new edifice of the Riverside Church in New York was heard for the first time at the dedication of the church Oct. 5. Harold V. Milligan, F. A. G. O., organist of the church, gave the first of a series of recitals on the instrument Nov. 14.

The Aeolian Company received the contract for the construction of a large four-manual organ for Duke University, Durham, N. C.

It was announced that the general convention of the American Guild of Organists will be held at Indianapolis in June, 1931.

Festivities marking the fortieth anniversary of the American Organ Players' Club of Philadelphia were opened with a dinner Oct. 21. About seventy members were present.

A recital by Firmin Swinnen opened the large four-manual Aeolian organ in the new Hendricks Chapel at Syracuse University, Syracuse, N. Y., Oct. 8.

Henry Hall Duncklee completed thirty years as organist of the West End Collegiate Church in New York City.

Stanley R. Avery's twentieth anniversary at St. Mark's Episcopal Church, Minneapolis, was observed Oct. 19.

Ernest T. Bond, organist and choirmaster of Holyrood Church, New York, and professor of music at Peekskill Military Academy, died Sept. 22.

December.

Lynnwood Farnam, distinguished American organist, died in New York Nov. 23, following an operation performed Oct. 17.

Census figures issued Nov. 28 by the Department of Commerce showed that in 1929 1,695 pipe organs were built in the United States, compared

with 2,471 in 1927.

Mrs. Laura Grant Short, well-known organist of Rockford, Ill., and director of music at Rockford College, died Oct. 20.

A four-manual Möller organ in the First Methodist Church of Lancaster, Pa., was opened Oct. 20 with a recital by Dr. Harry A. Sykes.

The four-manual Reuter organ at the University of North Carolina was opened with recitals by Edward Eigen-schenk of Chicago.

The four-manual Estey in the Salvation Army Memorial Temple in New York was opened by Henry F. Seibert Nov. 12.

The Skinner four-manual in the National City Christian Church at Washington was opened Oct. 18 by Chandler Goldthwaite.

The Hinners Organ Company had under construction a four-manual organ for the First Presbyterian Church of Beaver Falls, Pa.

Grace Episcopal Church at Grand Rapids, Mich., celebrated the twenty-fifth anniversary of Verne R. Stilwell as its organist late in October and at the same time opened its new Kimball organ, with Palmer Christian playing the dedicatory recital.

Ernest C. S. Graham, organist of the Church of St. John the Evangelist in New York, died Nov. 11 after an operation.

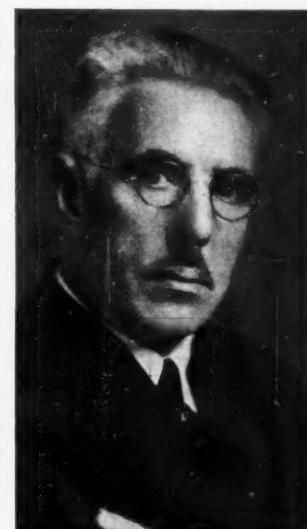
The Pennsylvania council of the N. A. O. observed its tenth birthday anniversary Nov. 3 with a festival service at Harrisburg.

The Winnipeg center of the Canadian College of Organists held its fifth annual church music conference with services Nov. 3 and 4.

Special Services at Greensboro.

George M. Thompson of Greensboro, N. C., has arranged a series of special services in which his choirs will take part at the First Presbyterian Church of Greensboro. The first of these services was presented on the evening of Nov. 23 and as a prelude Mr. Thompson played a group of organ selections which included: Festival March, Smart; "Evening Chimes," Wheeldon; "The Swan," Saint-Saëns; Fountain Reverie, Fletcher, and "Marche Slav," Tschaikowsky. The senior choir numbers sixty voices and the junior choir thirty voices. During the Christmas season they gave the Christmas part of "The Messiah" and also a candle-light service of old-world carols.

R. Buchanan Morton



R. BUCHANAN MORTON, L. R. A. M., A. R. C. M., presented a recital of church music and a Presbyterian church service for the benefit of members of the Minnesota chapter of the A. G. O. at the House of Hope Presbyterian Church in St. Paul, on the evening of Nov. 25. The audience voiced high appreciation for the unusual beauty and high quality of the music. Mr. Morton is organist and choirmaster of this large church. Enthusiasm was aroused by the unaccompanied choral numbers, Rachmaninoff's "To Thee, O Lord"; "Awake, My Soul," by Tschesnokoff; "Glory to the Trinity," Rachmaninoff; "I Sat Down under His Shadow," Bairstow, and "In the Lord Dost My Soul Rejoice," Balakireff. Mr. Morton's choir is famous for its a cappella work. Miss Margaret Axness played Bach's Toccata, Adagio and Fugue in C major. As a prelude to the service Mr. Morton played the Bach chorale prelude on "How Brightly Gleams the Morning Star." The Rev. Henry C. Swearingen, pastor of the church, delivered an address.



Beautiful to the Eye

PLEASING TO THE EAR

These charmingly decorative Period Models, so delightful to every lover of beautiful furnishings, are designed to add still further to the beauty of your home. Incomparable for action and tone, each instrument is produced under the same skilled guidance that has played so vital a part in all Kranich & Bach products the past 60 years — "Pride of production" with this age old house, "pride of possession" with you in owning the piano they sponsor.

KRANICH & BACH

Established 1863
237 EAST 23RD STREET, NEW YORK
STRAUS BUILDING, MICHIGAN & JACKSON, CHICAGO

New Music of 1930; Survey of Creative Work of Composers

By HAROLD W. THOMPSON, Ph.D., Litt.D.

Every year I attempt to summarize the achievements of the composers who have published music of interest to choirmasters and organists in Protestant and Anglican churches, and every year I wonder how I ever had courage to start the custom. Yet I like to recall that there are several thousand readers who can find such summaries nowhere else, and that in this way I can be of some service to the composers, known and unknown, who have created new forms of beauty. May I add that my readers can do their part by using the new works that I have been at such pains to select and the composers at such labor to perfect?

Anthems.

First there are the anthems for mixed voices, including those sometimes classified as carol-anthems:

Ashley—"The Call." Unison voices. Text by Herbert. (Novello.) Fellowship with God.

Banks, H. C., Jr.—"The Lord Is in His Holy Temple." Unaccompanied chorus. Five pages. (Gray.) A splendid festival introit.

Barnes—"A Thanksgiving Song." Soprano solo. Ends with chorale, "Allein Gott." (Ditson.) Harvest, saints.

Broughton—"If Ye Abide in Me." Baritone obligato. (Ditson.) Ordinations, presence of God.

Day—"Angels, Roll the Rock Away." Tenor solo. Easy quartet. (White-Smith.) Easter.

Day—"A Great and Mighty Wonder." STB solos. Quartet. (White-Smith.) Christmas.

Dett—"Guide Me and Lead Me" ("Ave Maria"). Unaccompanied chorus and baritone. (G. Schirmer.) Guidance.

Baumgartner—"My King Rode In." Chorus needed; fine accompaniment. (Gray.) Palm Sunday.

Federlein—"God Is My Salvation." Alto solo. (G. Schirmer.) Advent, praise, salvation.

Lang—"Christ the Lord Hath Arisen." Unison voices (perhaps children), plus chorus. Parts available for strings, brass, drums. Modal melody of twelfth century. (Novello.) Easter.

Lester—"Bread of the World." Alto or baritone. Quartet. (Gray.) Communion.

Lutkin—"Let All Mortal Flesh Keep Silence." Alto. May be sung unaccompanied. Based on French folk melody. (Gray.) Communion.

Maitland—"The Sins of the World." Unaccompanied chorus, divided parts. (Presser.) Universal peace.

Matthews, H. A.—"The Sun Declines." Unaccompanied Quartet. (G. Schirmer.) Vespers.

McColl—"The Holy Birth." Unaccompanied, eight parts. (Ditson.) Christmas.

Nagle—"King of Kings." Unaccompanied chorus. (Ditson.) Christmas. Fine text by old Scottish poet. Dunbar.

Nevin, George B.—"The Words on the Cross." Baritone. Fourteen pages. (Ditson.) Lent.

Nevin—"The Master's Garden." Harp stop in one stanza. Quartet. (Ditson.) Nature, personal righteousness.

Rossini, C.—"Emmanuel." Accompanied quartet. (J. Fischer.) Christmas.

Rowley—"Be Strong." Unison voices. (Novello.) Strength, love of God for man.

Rowley—"Here at Thine Altar, Lord." (Novello.) Weddings, home.

Sewall, Maud G.—"Jesus, the Very Thought of Thee." Unaccompanied. Ten pages. (Gray.) Adoration, love for God.

Thiman—"King of Glory, King of Peace." Based on a chorale; text by Herbert. Easy. (Novello.) Praise, love for God.

Thiman—"Lo, Round the Throne a Glorious Band." (Novello.) Saints.

Thompson, J. W.—"A Mother's Day Prayer." Unaccompanied. Four pages. Text by Henry Van Dyke. (Summy.) Mother's Sunday.

Timmings—"Blest Are the Pure in Heart." Soprano solo. (Presser.) Personal righteousness.

Voris—"A Sabbath Peace Is on the Earth." Three pages. Free rhythms. Unaccompanied. (Summy.) Prayer, the Sabbath.

Voris—"For Ah, the Master Is So Fair." Unaccompanied chorus or accompanied quartet. (Gray.) Easter, Saints, Lent.

Voris—"Jesus, Do Roses Grow So Red?" (Gray.) Lent, nature.

Ward, F. E.—"O King of Saints." Quartet. Soprano. (Gray.) Saints.

Whitehead—"Now Sing We." Unaccompanied chorus. (Gray.) Christmas.

Wheeler—"Breathe on Me, Breath of God." Soprano or tenor. (Summy.) Aspiration, consecration, confirmation.

Willan—Liturgical motets. (Oxford.) No. 6, "O King of Glory." Unaccom-

panied, Ascension, praise. No. 7, "Lo, In the Time Appointed." Advent.

Willan—"Here Are We in Bethlehem." Unaccompanied carol, free rhythms. (Oxford Press.) Christmas.

Woodman—"O Lord, I Will Exalt Thee." Baritone or alto. (Schmidt.) Praise.

To me the most beautiful of these are the Willan motets, in four parts, and well within the capacity of any choir which will take the pains to sing noble music. I like very much Professor Baumgartner's anthem, too, and rank with it the anthems by Banks and Dett. Dr. Thiman is rapidly earning the place of the late Dr. John E. West; his compositions are manly, easy and cheerful. Other English composers of the year who interest me are Lang and Rowley, who are likewise blessed with a masculine vigor of style and perhaps, in the case of Rowley, with greater originality than Thiman has shown this year.

I am always very much interested in new composers. I had previously recommended the Englishmen just mentioned, though Lang is comparatively a newcomer. But I had not seen the work of Miss Sewall, who has a suave and gracious style somewhat like that of Dr. Matthews; and the comparison occurred to me also when I read the anthem by Mr. Nagle. A number of composers are writing in his attractive manner; in fact, I think that more young writers imitate him than imitate any other of our leaders except Noble. I like both imitations very much—both are more than imitations.

I have called some works quartet anthems, but that is not to say that they will not be effective with a mixed chorus or even with a boy choir.

New Editions of Anthems.

A number of anthems from the Russian Church and others have had new editions this year:

Bach—"O Praise the Lord." Motet No. 6. Twenty-eight pages. Four parts. The continuo extended by J. Pointer to a piano accompaniment. (Novello.) Praise.

Bach—"Sleepers, Wake." Accompanied. (G. Schirmer.) Advent.

Barnes-Franck—"Yule." Soprano solo, S-T duet. Arranged from the finale of Violin Sonata. (Ditson.) Christmas.

Buck—"Fear Not Ye, O Israel." Arranged from the solo. (G. Schirmer.) Advent, redemption.

Chadwick—"A Ballad of Trees and the Master." Arranged from the solo. (Ditson.) Lent. Good Friday, nature.

Clokey-Billing—"The Lord Is Risen Today." Quaint anthem by one of the earliest American composers. (J. Fischer.) Easter.

Gretchaninoff—"Lord's Prayer" in F. Unaccompanied chorus and alto. (G. Schirmer.) Prayer.

Ippolito-Ivanoff—"Incline Thine Ear." Unaccompanied. (J. Fischer.) One of a series taken over by Fischer from the Scottish house of Bayley & Ferguson. Lent, prayer.

Locke—"Lord, Let Me Know Mine End." Sections for T-S-A-B, A-T. Accompanied chorus in five parts. (Year Book Press.)

Martin, George—"O Be Joyful in the Lord." From a long anthem. (Novello.) Praise, joy, missionary.

McKinney-Hildach—"Easter Triumph." (J. Fischer.) Easter.

O'Hara—"The Living God." Arranged from the solo. S or T solo. (Huntzinger.) Brotherhood, humility.

Paine, Professor J. K.—"Whittier's Centennial Hymn." Of historical interest; composed by the professor of music at Harvard in 1876. (Ditson.) Patriotic.

Webbe-Handel—"I Know that My Redeemer Liveth." From the solo in "The Messiah." (Gray.) Easter.

Williams-Van Woess—"The Angel of the Lord." Five parts, unaccompanied but easy. Two pages. (Gray.) Easter or Easter Monday.

Of these I was specially interested in the arrangements or editions by Walter Williams of St. Dunstan's College and by Mr. McKinney. The McKinney number is arranged in several other ways and was justly popular for its pure and lovely tune.

Traditional Carols.

It would not be a good year without some carols from Dr. Dickinson and his colleagues. Here is the list:

Barnes-Old French—"O Come Ye to Bethlehem." (Schmidt.) Christmas.

Dickinson-Corsican—"In a Stable Mean and Lowly." S and B or A solos. Parts available for violin, cello, harp (piano). Suited to any sort of mixed choir or boys. Perhaps the most popular new find of the year. (Gray.) Christmas.

Dickinson-Old French—"Bring a Torch,"

Unaccompanied, four parts. (Gray.) Christmas.

Dickinson-Russian—"Holy Angels Singing." Unaccompanied, four parts. (Gray.) Christmas.

Dickinson-Spanish Basque—"O Anxious Hearts." Unaccompanied chorus, parts divided: STB solos. (Gray.) Easter.

Gaul, Harvey—Negro Spiritual, "Jesus Is Risen." Unaccompanied chorus, TB solos. (Ditson.)

Manney-Breton Carol—"On Christmas Day." Accompanied chorus; men's parts divide. A-B section. Fast and jolly. (Gray.) Christmas.

Various—"Music for Christmas." Includes "A Babe So Tender" (Old English), "Now All Good Folk" (Dutch), "Slumber of the Infant," Gaevarta. (E. C. Schirmer.)

Whitehead—German carol of fourteenth century—"Whom of Old the Shepherds Praised." Unaccompanied chorus. (Gray.)

Whitehead—Fifteenth century carol—"Unto Us a Boy Is Born." Unaccompanied double chorus. (Gray.) Christmas.

Whitehead—German carol of fourteenth century—"Whom of Old the Shepherds Praised." Unaccompanied chorus. (Gray.)

Whitehead—Fifteenth century carol—"Unto Us a Boy Is Born." Unaccompanied double chorus. (Gray.) Christmas.

This is not a long list, but the quality is uniformly high. I was glad to see some more chorus-carols by the excellent Canadian organist, Dr. Whitehead, whose carols of 1929 I praised highly. Clarence Dickinson and Harvey Gaul never seem to falter, and Mr. Manney is a practiced editor also.

Men's Voices.

It has been long since there has appeared so good a selection for TTBB as the following:

Anero—"Christus factus est." (E. C. Schirmer.) Four pages.

Bach—"Good News from Heaven." Accompanied. (E. C. Schirmer.) Christmas.

Byrd—"Ave Verum." (E. C. Schirmer.)

Dett—"Listen to the Lambs." (G. Schirmer.) God's care.

Dett—"As Children Walk Ye in God's Love." Tenor solo. (G. Schirmer.) God's love, Christian unity, Children's Day. Written in the style of a negro spiritual stanzal.

French Carol—"Angels O'er the Fields." (E. C. Schirmer.) Christmas.

German Carol—"O Jesus, Tender Shepherd." Harmonized by Brahms. (E. C. Schirmer.) Prayer for children.

Gabrieli—"Jubilate Deo." Sixteen pages. (E. C. Schirmer.)

Handel, G. F.—"When His Loud Voice." from "Jephthah." (E. C. Schirmer.) An accompaniment for piano, four hands; really a concert number.

Handl, Jacob—"Alleluia, Christ Is Risen." Double chorus. (E. C. Schirmer.) Fine antiphonal effects for Easter.

Nevin-Old French—"Angels Singing O'er the Plains." (Ditson.) Christmas.

Rossini, C.—"Emmanuel." Editions for TTBB and for TB. (J. Fischer.)

Schubert—"Credo" from the Mass in A flat. (E. C. Schirmer.) Thirty-five pages.

There is a new series edited by the well-known St. Louis organist, Walter Wismar, and published by the Concordia Publishing House of St. Louis, leading purveyors of Lutheran music. The series is called "The Seminary Edition of Choruses and Quartets for Male Voices." The following issues have appeared:

1. Gumpelzhaimer—"The Suffering of Jesus Christ."

2. Schreck-Bach—"When Hence I Must Take Me."

3. "Silent Night" and "O What Happiness."

4. "In dulci jubilo."

5. Wismar—"Psalm 121."

6. "Softly and Tenderly."

7. Lotti—"Vere languores," and Palestina, "O bone Jesu."

8. Wismar—"Sing, Sing."

9. Bach—"Dearest Lord Jesus." Advertent chorale.

Mr. Wismar has obtained German texts for the English numbers and both English and German texts for the Latin ones—a good idea. The Latin numbers in the E. C. Schirmer series usually do not have English texts because they were originally intended for the Harvard chapel, where there is no rule against Latin such as is enforced in most Protestant churches. I like a number of the Wismar series, and I commend all nine numbers.

Women's Voices.

The ladies have not been neglected either:

Bach—"Good News from Heaven." from Christmas Oratorio. SSAA, accompanied. (E. C. Schirmer.)

Bach—"Sleepers, Wake." SSA, accompanied. (G. Schirmer.)

Bach—"Now Let Every Tongue." SSA.

"Wachet auf." (E. C. Schirmer.)

Bauer—"Three Noels." SSA, unaccompanied; alto solo. (Schmidt.)

Candlyn—"In Excelsis Gloria." SSA, unaccompanied. Text of an old English carol. (Schmidt.)

Daniels—"The Holy Star." SSAA, accompanied. (Schmidt.)

Baker-Old French—"Whence Is That Goodly Fragrance?" Unison plus descant on one verse. (Year Book Press.)

Gaul, Harvey—"Spanish Easter Procession." SSA. (Ditson.)

Farrant—"Lord, for Thy Tender Mercies Sake." SA, accompanied. (E. C. Schirmer.)

L. P. B.—"Four Christmas Carols: "First Nowell," "Holy Night," "Good King Wenceslas," "God Rest You." SSA. (E. C. Schirmer.)

Macfarlane—"Open Our Eyes." SSA, accompanied. (G. Schirmer.) Funerals.

Lester—"Christmas Lullaby." SSA, accompanied. (White-Smith.)

Mendelssohn—"Lift Thine Eyes." SSA. (E. C. Schirmer.)

Netherlands Carol—"Now All Good Folk Rejoice." SSA. Easy. (E. C. Schirmer.)

Old English—"A Babe So Tender." SSA, accompanied. Easy. (E. C. Schirmer.)

Old French—"Angels O'er the Field." SA. (E. C. Schirmer.)

Rossini, C.—"Emmanuel." SA, accompanied. (J. Fischer.)

Voris—"Jesus, Do Roses Grow So Red?" SSA, unaccompanied. (Gray.)

Webbe-Handel—"I Know that My Redeemer Liveth." SSA, accompanied. (Gray.)

Whelpley—"How Lovely Is Thy Dwelling-Place." SSA. (Schmidt.)

The Candlyn number is one of the most beautiful of the year and one of the composer's finest things; it is not difficult. The Voris anthem is luscious and gives opportunity for delicate effects of shading.

Services and Responses.

The most notable setting of any part of the service of the Episcopal Church is Philip James' "Missa Imaginum" (Gray), the parts of which are inspired by various sacred paintings. It is a magnificent and highly original work. The nearest thing to its class is a series of three difficult and original numbers by Sowerby: "Te Deum" in B flat, "Benedictus" in D minor and "Magnificat" and "Nunc Dimittis" in D—all published by Mr. Gray, who once again shows his generous daring in publishing so original a set of works.

There is a much easier but also original setting of the communion service from England this year—G. Sampson in E flat (Novello). This is reasonably modern in idiom, but not difficult, and it is easily appreciated. The lovely Agnus is for STB solos only. I was also impressed by Lang's setting of the "Jubilate Deo" in G (Novello); it has fine antiphonal effects for a group of unison voices and a choir singing in parts; all is bright and cheery and manly. It is easy music, and very effective.

Other worthy numbers include:

Francé—"Gloria in Excelsis," from Mass in A, with alto part added to fill out the four parts. Parts for harp and cello. Forty pages. (E. C. Schirmer.)

DeLamarther — Service Responses. (Sunny.)

Holler—Invitational Antiphons. (Gray.)

Macrum—"Benedicite es, Domine" in B flat. Easy. (Ricordi.) Useful, bright setting for volunteer choirs.

Shaw, Geoffrey—"Benedicite, Omnia Opera," set to Tonus Peregrinus with organ accompaniment and verses in faux-bourdon. (Novello.)

Shaw, Geoffrey—Simple setting of the Magnificat in free rhythm and the Nunc in three-four time. (Novello.)

Williams, D. McK.—"Gloria in Excelsis," Easy setting with fine organ part. Four pages. (Gray.)

Williams, D. McK.—"Canticate Domino" in A minor. Elaborate organ part. (Gray.)

Mr. Shaw always writes reverent and attractive music. Dr. Williams has given us one simple setting to show us that he does not need so elaborate a style as he has usually assumed.

Cantatas.

There have been four cantatas deserving mention, all of which have been reviewed previously;

Handel—"Solomon." Shortened from the original oratorio. (Paterson, imported by Oxford Press.) Church dedications and anniversaries.

James—"Stabat Mater Speciosa." Chorus. STB solos. Twenty-five minutes. (Gray.) Christmas. Rather difficult.

Thiman—"The Last Supper." Solos for STB. (Novello.) Lent.

Timmings—"The Lord's Anointed." SATB solos. Twenty-five minutes. Easy. (Sunny.) Christmas.

Sacred Solos.

There are some pretty good sacred solos, for those who have to use them:

Ashley—"The Call" and "The Lowest Place," published together as the second

volume of a set of Four Sacred Solos. For alto. The text of one is by Herbert, of the other by C. Rossetti. They are suited to sermons on conversion and on humility. (Novello.) Somewhat in the style of Dvorak.

Cadman—"Galilee." Two keys. (Chappell-Harms.) Heart song, faith.

Dickinson-Saint-Saens—"A Prayer." Medium voice; violin obbligato ad lib. (Gray.) Lent, prayer.

Lester—"Christmas Lullaby." Two keys. (White-Smith.)

McKinney-Hildach—"Easter Triumph." Various editions: high voice, high with violin or cello, low voice, low with violin or cello.

Nevin, George B.—"Crossing the Bar." Two keys. (Ditson.)

McCollin—"Sleep, Holy Babe." Medium high. (Ditson.) Christmas.

O'Hara—"Believe." Two keys. (White-Smith.) Faith, heart song.

Rossini, C.—"Emmanuel." Two keys. (J. Fischer.) Christmas.

Timmings—"Thou Hidden Love of God." Two keys. Chappell-Harms. Soul's longing for repose.

I think that I like best the solo by Mr. Timmings, which has a good text and a good tune and is easy to sing. The two heart-songs by O'Hara and Cadman are good ones of their type. The two solos by Hildach and Rossini are both pretty and popular in style without being at all cheap; the Fischer Company did well in accepting them. I should add that the Hildach number is also arranged as duet for S-A or T-B (J. Fischer).

Organ Compositions.

There is a wide variety of organ numbers. For the player with good technique and a modern instrument I recommend the following:

James, Phillip—First Organ Sonata. (Gray.)

Mauro-Cottone—Aria in the Manner of Bach. (G. Schirmer.)

Mauro-Cottone—Introduction in Form of Cadenza and Fugue. (G. Schirmer.)

Simonds, Bruce—Dorian Prelude. (Oxford.)

Simonds—Prelude on "Iam Sol Recedit." (Oxford.)

Voris—Scherzando in B flat. (Gray.)

If I were making up a little sheaf of the year's most useful pieces for some friend who, like myself, has no technical proficiency such as is demanded by the splendid James sonata, I would include the following pieces:

Candlyn—Prelude on "Divinum Mysterium." (Schmidt.) Based on a lovely Christmas plainsong melody.

Clokey—"Anthologia Antiqua." Classic works for organ, volume 1, containing five pieces by Corelli, Clerambault and Bach. (J. Fischer.)

Beobide—Offertorio. (Gray.) Harris-Bach—Bourree in G. (Presser.) Hollins—Trumpet Minuet. (Novello.) Lemare—The Angelus. Three pages. Used chimes. (White-Smith.)

Nevin-Arensky—"The Cuckoo." (J. Fischer.)

Smith, F. S.—"Introspection." (G. Schirmer.)

There is variety in this list, from Dr. Candlyn's exalted yet simple prelude—the piece I have enjoyed most—to Mr. Lemare's luscious chime piece; from Mr. Smith's dignified and moving rhapsody to the "cunning" little Arensky number.

There are plenty of other numbers that deserve mention, I suppose, but these lists lose value if they are too long. I must add a reference, however, to some morceaux by Dr. O. A. Mansfield in a set called "Cameos" (Schmidt), and a good collection made by Professor Boyd called "Sixteen Preludes for Service and Recital" (G. G. Schirmer).

Books and Pamphlets.

One of the events of the year is the inauguration of a set of important pamphlets entitled "Northwestern University Bulletins, School of Music," which have been graciously given away free to choirmasters interested in the elevation of ecclesiastical music. I have admired especially numbers 1 and 3, "Selected Hymns and Carols" and "Hymn Singing and Hymn Playing," both the product of Dr. Lutkin's admirable taste and wisdom.

The Ditson series of paperbound little volumes entitled "Pocket Music Student" has had three issues of special value to us:

Clippinger—"Fundamentals of Voice Training."

Hamilton—"Ornaments in Classical and Modern Music."

Gehrken—"Twenty Lessons in Conducting."

Two magnificent and expensive

works have come from the Oxford Press: C. S. Terry's edition in two volumes of all Bach's four-part chorales—a work which should be in every music department's library—and the first two volumes of the revised edition of the "Oxford History of Music."

A very happy idea was Miss Lucy C. Smith's in collecting a volume entitled "Seminary Choir Book" (Gray) for only one dollar, the first fine collection of anthems and carols for women's voices, most of them taken from the Dickinson series. And another original idea produced "The String Choir" (Gray), well edited for string orchestras of amateur players by Messrs. Gehrkens, Morrison and Williams of Oberlin. The pieces are from Bach and the negro spirituals mostly, and all can be played in the first position. Still another unique volume to be mentioned in the same class is Mr. Fisher's "Ye Olde New England Psalm-Tunes, 1620-1820" (Ditson), a volume of great historical interest and genuine usefulness.

I mention by title a few other volumes that are of high merit:

Ditson—"Thirty-six South Carolina Spirituals." Mixed choir. (G. Schirmer.) Johnson—"Utica (Mississippi) Jubilee Singers' Spirituals." For TTBB. (Ditson.) Terry, R. R.—"A Forgotten Psalter and Other Essays." (Oxford.)

Gray, Alan—"A Book of 150 Descants." (Oxford.)

Hayes—"Musical Instruments and Their History, 1500-1750; Volume 2, Viols and Other Bowred Instruments." (Oxford.)

Richardson, E. G.—"The Acoustics of Orchestral Instruments and of the Organ." By a scientist, but not over-technical. (Oxford.)

Richardson, A. M.—"Helps to Fugue Writing." Ninety pages. (Gray.)

Kendris—"Handbook on Conducting and Orchestral Routine." Useful for choral conductors. Forty-four pages. (Gray.)

Summary.

It has been a year of advance all along the line, but one in which there have been few towering achievements. Mr. James' communion service and organ sonata and Christmas cantata perhaps mark the most notable original production from any one composer; personally I think that I have enjoyed as much the Willan motets, Candlyn's Christmas carol for women, and Candlyn's organ prelude. Other high points are Mr. Smith's organ piece and the two by Mr. Simonds, and the fine anthems by Baumgartner, Banks and Dett. I was specially interested also in such new composers as Miss Sewall and Mr. Lang, who promise fine things. As usual, the Dickinson carols were delightful.

Perhaps I should be more enthusiastic if the year 1930 had not brought our world irreparable loss in the death of that great artist and dear fellow who had just begun this year to edit a series of modern organ works which would undoubtedly have given him high rank in yet another art. It seems as if there must be a heaven where the angels can hear Lynnwood Farnam "roll up the lofty diapason." He was an ambassador of light and beauty, if we have ever had one in this country. "Et lux perpetua luceat in eo."

Victor E. Bjork



VICTOR E. BJORK, who has served as organist at the Adams Square Baptist Church at Worcester, Mass., for the last twenty-five years, received a purse of gold and a bouquet of roses at the morning service in the church Nov. 2. The presentation was made by A. Wayland Wood, chairman of the music committee. During the time that Mr. Bjork has been organist at the church he has worked under six different pastors. During the last five years he has served also as director of music at the church.

Never in the quarter century has Mr. Bjork missed a service, morning or night, except three times, and then because of illness. In the severest winter weather, when heavy snowstorms blocked traffic to such an extent that no cars or vehicles of any kind could run for more than three weeks, he would leave his home early Sunday morning and walk five miles each way, morning and night, bucking snow-drifts, sleet and ice. Sometimes he would arrive at the church to find possibly six persons who were able to reach the edifice.

Goodrich Succeeds Chadwick.

George W. Chadwick, for thirty-seven years director of the New England Conservatory of Music, has resigned, effective Jan. 1. Mr. Chadwick will remain associated with the school as director emeritus and as a member of the executive committee. Wallace Goodrich, dean of the faculty since 1907, will succeed him as director. Mr. Goodrich is an organist, teacher of organ and writer on the instrument of national reputation and his volume "The Organ in France" is known to nearly every organist in America.

Electric Controlled Tubular Chimes GIVING ANY DEGREE OF TONE DESIRED

Tubular Chimes, Harp Effects, Orchestra Bells
Xylophones, Electric Bells, Etc., for Pipe Organs

R. H. Mayland's Son

54 Willoughby St. BROOKLYN, N. Y.
Established 1866 SEND FOR CATALOGUE



MOORHOUSE
BOWMAN &
BRANDT, INC.

PIPE · ORGANS
SOUTH HILLS STA., PITTSBURGH, PA.

FACTORY AT
CASTLE SHANNON, PA.

Felix F. Schoensteine & Sons

Pipe Organs

3101 Twentieth St.

San Francisco, Calif.

Est. 1877

Building-Erecting-Maintenance

WARREN D. ALLEN

CONCERT ORGANIST

STANFORD UNIVERSITY

Address, Box 916

Stanford University, Cal.

Carl F. Mueller

Organist and Director of Music

Central Presbyterian Church

Montclair, N. J.

Rollo MAITLAND

"Mr. Maitland is a veritable wizard in style and virtuosity."—Albert Cotsworth in Music News (Chicago).

2129 Chestnut Street, Philadelphia

Dr. Frederic Tristram Egner

Concert Organist-Baritone

St. Catharines, Ontario, Canada

JAMES ROBERT

GILLETTE

CARLETON COLLEGE

NORTHFIELD, MINN.

Clarence Eddy

RECITALS

ORGAN LESSONS

152 E. Superior St., Chicago

Tel. Superior 8129

J. LEWIS BROWNE

ORGAN—COMPOSITION

122 South Desplaines St., CHICAGO

Telephone Monroe 5550

Firmin Swinnen

RECITALS

2520 Madison Street

Wilmington, Del.

ALICE R. DEAL

CONCERT ORGANIST

434 North Menard Avenue

CHICAGO

Telephone Columbus 6102

J. NORRIS HERING

F. A. G. O.

Organist and Choir Director

Franklin Street Presbyterian

Church

Recitalist and Teacher

2113 Saint Paul Street

Baltimore, Md.

HARRY A.

SYKES

MUS. D. F. A. G. O.

LANCASTER, PA.

"Pedalless" Organ Looms as a Danger in Modern Design

By EDWIN H. LEMARE

I am again persuaded to write to The Diapason, due to many appreciative letters received concerning the last article, on the "Use and Abuse of the Tremolo." The question now at issue, however, is more one of "neglect" than of "abuse." Although a matter of great importance in tonal construction, it is, alas, often overlooked by those who are permitted to draw up specifications. For many years it has been hoped that, for the sake of their own reputation, the builders themselves would have taken some action against the whims of the inexperienced designer and have offered valuable and kindly advice to those misled into the present craze for pedalless organs.

Look for a moment at the majority of specifications as sent for publication in The Diapason and other papers. You will invariably find the much neglected pedal organ at the end of the list—as if it were an afterthought and made up from a few "left-overs" on the manuals. An adequate pedal tonal foundation ought to be the first consideration of the designer—or "organ architect," as some prefer to be called. Otherwise it is as a "house builded upon the sands." Tonally speaking, it is analogous to an architect or a contractor building a fifty-story skyscraper over a foundation adequate only for twenty stories. Is it not equally inconsistent to place, say, fifty or sixty speaking manual stops over a pedal foundation of only three? As I write, I have before me a specification built by one of our well-known builders with a great of eleven ranks of pipes, swell, 19; choir, 10; solo, 4; echo, 5—in all, forty-nine actual speaking manual ranks. These are placed over a pseudo pedal organ of only three extended ranks—the other thirteen supposedly pedal stops being non-existent except when drawn upon from those already in use on the manuals. It must never be forgotten that it is of equal importance that the pedal stops be scaled and voiced for their own department as it is for the manual stops to be regulated and voiced for theirs. If, for example, a 16-ft. manual stop has to be so voiced as to make it also suitable for the pedal, it would of necessity be unsuited for the proper tonal ensemble on the manual for which it is intended.

No amount of 16-ft. and 8-ft. manual stops can ever take the place of a worthy and properly scaled pedal department. There is, however, no reason why certain expressive manual stops should not also be available on the pedal organ, *provided the latter is first taken care of in itself*. Such, for instance, as the swell lieblich bourdon, 16-ft., or a choir contra gamba—often most acceptable for soft pedal effects.

The pedal organ has no more to do with the manuals than one manual has to do with another.

Why is it that some of the great cathedral and concert organs throughout the world produce so great and lasting an impression? It is not alone the buildings in which they are placed, but also the wonderful tonal foundation of these instruments—especially in the 32-ft. range. In the great San Francisco organ there are no less than twenty independent pedal ranks. Take, for example, the noble Bach fugues—the "subject" invariably being given out on the manual stops with their big 8-ft. diapason tone. In a short while we hear (or ought to!) the theme "thundering forth" on the pedal organ. If no such department is fully represented in itself, the "crowning glory" of the fugue is lost, and one may just as well try to play the pedal part on the manuals. Such instruments may be suitable for some of our pianist-organist friends who rarely attempt anything above middle C on the pedal-board—their right foot usually being glued to the crescendo pedal. (N. B. Look at some of the church pedalboards and note the newness of the upper keys!) For the serious, trained, organist it is different. He wants pipes whereby he not alone can do justice to

his pedal technique, but effectively perform the best classics in organ literature.

Let us again glance at some of our present-day specifications. Turn first to the pedal organ—you will find it at the end of the list! Count up the number of "notes" as against "pipes"? There will often be a preponderance of 95 per cent manual speaking stops as against 5 per cent on the pedal. As a contrast, look over the specifications of some of the world's noted organs and compare the large actual pedal departments with, I regret to say, those of recent build in the United States. Possibly this craze for pedalless organs may have extended to England. I do not know. I trust not.

The true nobility of organ tone is not alone in its manual diapasons, but in its big-scale and sonorous 32-ft. and 16-ft. pedal tones. Such make one realize that he is listening to a *real* organ and not an overgrown vocalion. Again, why should the pedal organ be debarred of its full range and individual effectiveness by cutting its lower notes short at 16 ft.? As well may the manual ranks stop at 4 ft. upwards. The matter of space and expense ought to be no obstacle.

It is my invariable custom, even with small two-manual organs, to continue the 16-ft. pedal bourdon downwards—at least to GGGG. This need not entail extra height of the organ chamber, but only width or depth. These downward extensions can be accomplished by short, fat, large-scale tibia pipes, and below GGGG (should space prevent the full compass) draw on the 16-ft. bourdon with a fourth below from the tibia. This means that the 16-ft. CCC also draws the GGGG below, instead of a fifth above. Incidentally, in this low range—and even higher—a fourth below is far more effective and realistic than the usual fifth above, or so-called "resultant bass." Never for a moment be persuaded that a "resultant bass" can give you the same effect as separate pipes an octave lower. It is only another name for a quint. A real 32-ft. pedal foundation ought not to be looked upon as an expensive luxury. It is a tonal necessity.

In a church on Lookout Mountain, Tenn., there is a small two-manual organ which I recently designed and opened. It has only about twelve speaking stops—plus extensions. It is what one may call a "multum in parvo" instrument, including three undulating soft ranks (*vox angelica*, *unda maris* and *string celeste*) and an extended stopped tibia down to GGGG—thence a fourth below from the 16-ft. bourdon as above stated. On entering this small church, these full-bodied pedal 32-ft. range notes give one the impression that it must at least be a large four-manual! A larger, although similar, two-manual scheme is in the Ochs Memorial Temple, Chattanooga. In addition to an effective 32-ft. and 16-ft. pedal foundation, this instrument has also three 12-inch pressure reeds, chimes, etc., at a total cost of \$11,000.

Re "extensions": There is a great difference between such on the manuals—where through lack of space in small schemes it may be found necessary—and that of the pedal organ, for the following reasons. First, we have only two feet as against ten fingers. Single or double notes on the pedals are a different matter as compared with full chords on the manuals; insomuch that in the latter every 8-ft. and 4-ft. rank must be separately voiced and "kept up" in its own scale. In other words, the higher the pitch of any individual stop the smaller ought to be its scale. What I am trying to convey is that the 8-ft. is the normal pitch of the manuals, as is the 32-ft. or 16-ft. on the pedals. The 8-ft. manual pitch must therefore predominate throughout its compass. It must not be sacrificed by reducing its volume in bass or treble for the sake of using some of its pipes an octave lower or an octave (sometimes two octaves!) higher. If such be done with the object of trying to make one stop serve for two or three purposes, the whole tonal ensemble is ruined in accordance with the natural harmonic structure. With an upward extension of the comparatively low single notes of the pedal organ it is not so noticeable. In fact,

for this reason I was one of the first to suggest it in the organ—with its gorgeous 32-ft. foundation—in St. Margaret's, Westminster.

Often, I fear, the organ keyboards may be looked upon as a sort of glorified piano. When in New York recently my family and I went to one of the large picture theaters, where there was a much-heralded organist at the console. His legs and feet were in full view of the audience and, using his right foot for the crescendo and swell pedals, he played a few bass notes with his left. The performance undoubtedly was clever so far as the manual technique was concerned, and I forgave all, until a lady sitting next to me remarked to her friend: "Isn't he wonderful! Just watch how he keeps time with his left foot!"

To return to our subject. Possibly one of the chief reasons for the neglect of the pedal organ may lie in the competition among organ builders. Thus they may often go against their better judgment by trying to crowd as many manual and pedal stops into the smallest available space. They (the organ builders) know more than anyone as to what is necessary for their best and most effective work, and they ought always to be consulted before the plans for the organ chamber are finally decided. It seems unaccountable, but to this day there are few architects who have mastered the art of designing effective and adequate tonal organ chambers, or who are aware of the necessary space required by the organ builder for an instrument of a certain size or price. It may be stated, without fear of contradiction, that the more "speaking room" given between the various ranks of pipes on their soundboards, the greater and purer will be the volume of tone. This frequent crowding together of pipes is only a means to an end—usually a very bad one.

Some years ago I remember being asked to design an organ for a beautiful Gothic church in the north of England. The organ chamber—as designed by a celebrated church architect—was not even large enough for the pedal organ alone. As the architect's plans could not be changed, it was necessary to place the main organ and pedal in the north transept and use the supposed organ chamber for a few heavy-pressure tubas. In the great organ in Sydney Town Hall, Australia, you could almost walk in between the various ranks of pipes on the soundboards. Consequently every pipe had its unobstructed speaking room and the full tone from it was unimpaired. For example—a properly scaled and voiced 8-ft. manual diapason (when other pipes are not too near to muffle or rob its tone) will give more volume than will two diapasons of similar scale crowded together on a cramped soundboard. It is precisely the same with pedal pipes.

To return to Sydney! On my first Australian recital tour—about 1903—the organ tuner asked if I would not help him to tune and regulate the great 64-ft. open, "striking" pedal reed. It appeared that it had never been properly tuned since W. T. Best opened the organ many years previously. It was impossible for the tuner to do this unaided inside the organ at the feet of these great wooden pipes (the largest being about sixty-eight feet from its base), as one could not judge of their pitch or vibrations. But by carefully listening from the end gallery of this beautiful hall I was able (through an improvised telephone) to guide him in the tuning and regulating, until we finally got every note (down to CCCCC!) in tune. This stop was often criticized as a "white elephant." It is (or at least was) no such thing, as, when carefully tuned, it was wonderful! The curious thing about this reed was that, after using it for some time, and then "dropping up" (as the Irishman said) to the 32-ft. reed, the latter sounded as only a 16-ft., and the poor old 16-ft. reeds like 8-ft.! Although this instrument was built about fifty years ago, it is to this day a monument to the art of English organ building and to the old firm of Hill & Sons, London. But I digress.

Let us once more return to this empty-headed and "empty-piped" craze for pedalless organs. A short while

ago there was a similar craze to omit mixtures—I mean diapason ones and not dulcianas. The idea was started and "swallowed" by many organists and church committees, on the assurance that mixtures were quite unnecessary, owing to the harmonics given out by certain other stops—especially the strings! It is only recently that we have seen a gradual return toward mixtures. On the other hand, the gradual development of new orchestral organ tone—plus mechanism (which in the United States undoubtedly leads) still continues. Let it so continue, with everything that is reasonable, legitimate and, above all, practical. Fashions and fads, however, should not hinder so important an advance. An organ factory is not a lady's hair shop—"bobbing" up and down as the fashion-mongers dictate. Often I fear the old saying is true "when ignorance is bliss 'tis folly to be wise" regarding some of these idiotic schemes submitted to, and accepted by, many builders.

In my book of memoirs—shortly to be published—I devote a chapter to the ramifications of church committees, particularly when such have the responsibility of buying an organ, and also putting an O. K. upon the specification. I'll give only one example from this book; but it's a good one. My old friend Herbert Brown (who for many years has been the Austin representative in New York) told me one of his amusing experiences. He was called before a church organ committee and, after a long preamble, displaying their total ignorance of the subject at issue, was informed by the chairman that "after due consideration" they had decided to award the contract to his firm on the condition that they were willing to meet him in regard to one or two changes in the specification. (N. B. Before continuing with this delightful story, it will be well to remind the layman of the expense of building such stops as a 16-ft. metal contra gamba and, for instance, a tremolo.) The organ representative asked what changes were required. Whereupon the chairman addressed him somewhat as follows: "Well! Upon investigation of the specification we find that you have no tremolo stop" and, before any chance was given to explain that such was evidently an oversight on the part of the stenographer, the chairman continued: "And Miss —, our organist, is most anxious to have such a stop." Brown held back a minute, awaiting further developments!

"On the other hand," he continued, "she is not particularly keen on a stop called contra gamba; and we are wondering if you could meet us in this respect and install a tremolo in place of the gamba?"

Brown—realizing the humor of the situation—stroked his chin in deep thought and, after making a few pencil calculations on the back of an envelope, said: "Well, gentlemen, as this will be our first organ in your vicinity I think I can safely promise you that my firm will make this exchange without extra cost, and give you the tremolo in place of the 16-ft. gamba."

Everyone was satisfied and the contract was signed on the spot! Needless to say, when the organ was finished, they found the contra gamba as well as the tremolo.

Should, perchance, this article be read by members of organ committees, let them be assured that the above is quoted for the sake of its humorous side, and with no intention of reflecting discredit upon others who may offer their services and who naturally would refrain from joining any advisory board unless possessed of a technical knowledge of the subject. Again, I speak only generally in regard to the neglect of the pedal department—there being several firms who have not fallen for this unfortunate craze, and who still maintain—if only partly—an independent foundation for their instruments. Trusting that this article may be accepted in a spirit of good comradeship—it being written by one who is ever interested in the tonal and mechanical development of the "king of instruments" in America.

Bohemian Club, San Francisco.
December, 1930.

FERNANDO GERMANI

TRIUMPHS IN TRANSCONTINENTAL TOUR

A FEW TESTIMONIALS AMONG DOZENS OF OTHERS FROM THE WEST

PORLAND, OREGON

(with Symphony)

The Portland News, November 24, 1930.
—by Emil Enna.

"FIRST MATINEE CONCERT IS BRILLIANT SUCCESS"

The first matinee concert of the Portland Symphony Orchestra of this season was heard at the municipal auditorium Sunday afternoon before a capacity house.

Willem van Hoogstraten conducted, and Fernando Germani, famous organist, was soloist.

No other term but ovation would fittingly describe the enthusiasm accorded the performance of Fernando Germani, master organist. He completely won the hearts of the audience. Bossi's magnificent score was given a truly masterful performance. The brilliant playing of Germani and the satisfying splendid accompaniment of the orchestra proclaimed this work the high point of the program. In speaking of Germani's art we may only employ great superlatives. Added to his brilliant technique was the warmth and enthusiasm of great artist. He displayed dazzling virtuosity, dash and a most impeccable understanding of interpretations. The applause was so clamorous that the "no encore" ruling for the first time in the history of the orchestra was broken.

SAN FRANCISCO

The San Francisco Examiner—Nov. 28, 1930.
—by Redfern Mason.

"RARE ORGANIST GIVES DELIGHT TO MUSIC FOLK"

A great musician stole into town last night and only a few were aware of it; but they were of the elect. Fernando Germani, organist of the Augusteo, Rome, 23 years of age, but mature with a great musicianship, gave a recital in the Temple Methodist Church, that Gothic fane hidden inside a skyscraper.

A few members of the Guild of Organists, men like Wallace Sabin and Warren D. Allen, clubbed together with the elders of the church, financed the enterprise and the result was one of the most beautiful hours of music organ lovers have ever enjoyed in San Francisco.

Technique is second nature with Germani. His mastery of the organ is extraordinary. But he has something greater than technique; he has vision; he has an exquisite sense of propriety. His registering is always seemly; the music he makes is always a tone poem.

The Corelli was one of the loveliest numbers. That opening Sarabande, which might be the original of the finest recitative of "The Messiah" and of the first movement of Brahms' Fourth Symphony—and probably is, was as holy music as one is likely to hear from any instrument.

The Joseph Bonnet Variations exemplified the organist's powers of prestidigitation. In Louis Vierne's Scherzo there was a mood of delicate rhapsody; the Cesar Franck Finale in B flat was apocalyptic in its grandeur.

If our City Supervisors are wise to their opportunities, Germani will give a recital on the Civic Auditorium organ before he leaves.

LOS ANGELES

Los Angeles Times—December 2, 1930.

"ORGAN PLAYED MASTERFULLY BY GERMANI"

Fernando Germani, organist of Rome, played the magnificent new organ at Royce Hall, U. C. L. A., last night and left students of the university and members of the American Guild of Organists wondering at his amazing genius.

The high point of enjoyment in last night's comprehensive organ program was reached in the Cesar Franck Choral No. 3. It is heavenly music and Germani transcended all difficulties and rose to its fullest realization. Some of the passage work was taken at a tempo only possible to a Germani, but he lost nothing of its clear beauty.

This was ideal organ playing by a man whose technical mastery is surmounted by colossal musicianship.

REDLANDS, CALIF.

December 3, 1930.

"GERMANI GIVES MASTERFUL RECITAL AT UNIVERSITY"

A mere youth in years, but a mature master of his art, Fernando Germani amazed and captivated his audience at the University of Redlands memorial chapel last evening.

As far as we are concerned, the peak of the evening was the Cesar Franck Fantasia in C major. Listening to it played by such an organist some of its calm enters into the spirit and "the cares that infest the day, fold their tents like Arabs and silently steal away." It rests while it inspires and uplifts.

One of the most interesting things about Germani's playing was his registration. He is unostentatious in his manner of performing, and the apparent ease with which he masters his instrument deceives his audience. To natural ability this musician has added a

"capacity for taking pains," which is one definition for genius.

TUCSON, ARIZONA

Tucson Daily Citizen—December 6, 1930.
—by Efie Leese Scott

"GERMANI ENTHRALLED LARGE AUDIENCE AT HIS CONCERT"

Germani played! That in itself expresses in tabloid all that is embodied in organ artistry. Coming to Tucson for the second time in two years under the auspices of the University College of Music, Fernando Germani of Rome was greeted with a capacity house Friday night at Masonic temple.

(Then follows the review of works performed.)

And Germani played! And the audience left—that is most of it—but something like a hundred patrons remained until the artist had time to take a few curtain acknowledgments, after which he resumed his place at the organ and gave another twenty minutes of unalloyed pleasure, by adding two extra numbers abounding in wealth of variety of musical moods, with majesty and charm ever present, and every difficulty always surmounted by amazing resource and spirit—an apt finale to Germani's program which, taken as a unit, will linger indefinitely as a memory of rare, satisfying beauty.

EL PASO, TEXAS

The El Paso Times—December 8, 1930.

In the beautiful new chapel of Loretto College—a setting conducive to the appreciation of musical art—Signor Fernando Germani, noted Italian organist, brought celestial harmony from the new Wicks organ in a dedicatory twilight recital yesterday afternoon.

With an ease and poise that came from an assured place in musicianship, he presented a varied and well balanced program of the classics.

The entire program was beautifully and artistically performed before an appreciative audience which filled the chapel to capacity.

OMAHA, NEBRASKA

The Omaha Bee-News—Dec. 12, 1930.

—by Martin W. Bush.

Prodigious technical facility permitted him a freedom for shifts of tonal color, accentuation, shadings and musical treatment of his subject matter comparable to that of an orchestral conductor. Rarely is such virtuosity combined with the grace of making so impersonal an instrument so personal, for his playing was not only buoyantly interesting, but intensely fascinating.

GERMANI'S TOUR SO SUCCESSFUL THAT IT IS
PROLONGED UNTIL FEBRUARY 1ST

LIMITED NUMBER OF DATES AVAILABLE EAST AND CANADA

TELEGRAPH OR WRITE

EXCLUSIVE MANAGEMENT: BERNARD R. LABERGE

250 West 57th Street, New York

ESTEY TO BUFFALO CHURCH

Organ of 1,799 Pipes for First Pilgrim Congregational.

First Pilgrim Congregational Church in Buffalo has awarded the contract for its new organ to the Estey Company. The instrument is to be a three-manual of 1,799 pipes, with harp and chimes. The organist of Plymouth Church is Bertram S. Forbes, who is maintaining the high standard set by his predecessors, Harry W. Whitney, now of Parkside Lutheran, and Louis H. Bangert, for many years one of the foremost musicians of Buffalo, and now of San Diego, Cal. The new organ is to be ready for Easter and lovers of organ music in Buffalo will be happy to have this addition to the already large list of fine organs available for concert purposes.

The stop scheme is:

GREAT ORGAN.
Open Diapason, 8 ft., 73 pipes.
Gmshorn, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Tuba Horn (in Choir box), 8 ft., 73 pipes.

Chimes, 20 notes.

SWELL ORGAN.
Open Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Contra Fagotto, 16 ft., 85 pipes.
Oboe Horn (from Contra Fagotto), 8 ft., 73 notes.

Cornopecan, 8 ft., 73 pipes.

Clarion, 4 ft., 73 pipes.

Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.
English Open Diapason, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Wald Flöte, 4 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.
Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedekkt, 16 ft., 32 pipes.
Contra Fagotto (from Swell), 16 ft., 32 notes.

Octave (Ext. Open Diapason), 8 ft., 12 pipes.

Bass Flute (Ext. Bourdon), 8 ft., 12 pipes.

Four-Manual in Philadelphia Church.
Frank H. Niemann of Philadelphia has just installed in the Simpson Memorial Methodist Church of that city a four-manual organ originally built by the W. W. Kimball Company for the Arcadia Theater. This organ was installed in the theater in 1915 and was a feature of what was for a number of years the leading motion-picture house of Philadelphia. The organ has

C-3-1 STOP ACTION MAGNET



The C-3-1 is a stop action magnet with tablet, filling a long felt want. We can supply this magnet with or without the tablet, but the more convenient method is to let us supply the tablet (plain, or engraved to your specifications) and attach it before your order leaves our factory, as we are especially equipped for such work. We mount these tablets at any one of the following angles—15, 19, or 32 degrees. The C-3-1 Stop Action Magnet can be furnished with one, two, or three contacts, as illustrated. It is essential for us to know your needs on these points when ordering.

Keep us in mind when you are in need of magnets, contact wire, engraved plates, tablets, and name plates, and pipe organ hardware.

THE W. H. REISNER MFG. CO.
HAGERSTOWN, MARYLAND

European Representative, August Laukhuff, Weikersheim, Wurttemberg, Germany

ORGAN LEATHERS

Supplied to 90%
of the Organ Builders in United States and Canada

POUCH SKINS A SPECIALTY

Packing, Valves and Bellows
Leather specially tanned

MEMBERS OF THE ORGAN BUILDERS' ASSOCIATION

Write for sample book

T. L. LUTKINS, Inc.
40 Spruce Street, New York, N. Y.

CHARLOTTE KLEIN
F. A. G. O.
First Woman Recitalist General Convention
American Guild of Organists
Church of the Transfiguration
3217 Wisconsin Avenue Washington, D. C.

CAROLYN M. CRAMP
B. S.—F. A. G. O.
CONCERT ORGANIST
Samuel J. Tilden High School Brooklyn (Head of Music Department)
Hunter College, New York City (Lecturer on Music Appreciation)

OBERLIN
CONSERVATORY OF MUSIC
Exceptional Advantages for Organ Study
Five Specialist Teachers
Teaching and Practice Equipment Includes
17 Pipe-Organs and Many Vocalizations
New Department of Choral Singing and Choir Directing
Address Frank H. Shaw, Director Oberlin, Ohio

HAND & COMPANY
Manufacturers of
Leather for the Pipe Organ Trade
SEND FOR SAMPLES
180 North Wacker Drive, CHICAGO, ILL.
GREAT LAKES BUILDING

MANUFACTURERS OF
ORGAN LEATHERS

OUR SPECIALTY
WRITE FOR SAMPLES
PHONE BEEKMAN 4408

WOOD & WERNER, Inc.
83 Gold Street, New York, N. Y.

Formerly connected with T. L. Lutkins, Inc., of New York

WHITE, SON COMPANY
601 ATLANTIC AVENUE, BOSTON
Specialists in the Manufacture of
ORGAN and PLAYER PIANO LEATHERS

Harold Tower



EVENT OF VAN DUSEN CLUB

Reception and Recital Are Attended by More Than Seventy.

The Van Dusen Organ Club held a reception and recital for members of the club and friends in the Kimball Hall salon, Chicago, Tuesday evening, Dec. 9. More than seventy were present. After the program a social hour was enjoyed and refreshments were served. The following program was offered by members of the club who are pupils of Frank Van Dusen at the American Conservatory, each of the organists playing from memory: Concert Piece No. 2, Parker (James Cunliff); Scherzo from Fourth Symphony, Widor, and "Song of the Chrysanthemum," Bonnet (George Ceiga); "Grand Choeur Dialogue," Gigout (Clara Gronau); Finale from Fourth Symphony, Widor (Ralph Peterson); "Carillon," DeLamarre, and Toccata and Fugue in D minor, Bach (Philip McDermott); Toccata in F major (Fifth Symphony), Widor (Esther Wunderlich); Intermezzo from Second Suite, Barnes, and Concert Variations, Bonnet (Whitmer Byrne). Mrs. Philip McDermott presented a group of songs by Clokey, Russell and Lester. Mrs. Whitmer Byrne was heard in a group of songs by Foote and Parker.

A REUNION of former members of the choir of St. Mark's Procathedral at Grand Rapids, Mich., where Harold Tower is organist and choirmaster, was held Nov. 14 and was opened with a service of praise and thanksgiving. In the procession more than 100 singers marched around the church. Following each lesson hymns were sung. The present choir sang twice. The clergy in the procession were Bishop McCormick, Archdeacon Vercoe, Dean White, Dean Jackson and the Rev. Harold Holt. Following the service a dinner was served at the Women's City Club to 190 persons. Bishop McCormick was the toastmaster and those called upon to speak were Dean Jackson, Archdeacon Vercoe, Arthur L. Beers and Dean White. The spirit of many years past was in the air and many remained afterward to exchange reminiscences. Among those from out of town were the Rev. and Mrs. Harold Holt of Oak Park, Ill., Mr. and Mrs. John L. Schoonfield of Detroit, Mr. and Mrs. Donald Holt of Chicago, and Harvey Allen of Plainwell. It is interesting to note that in the last fifteen years there have been 190 boys in the choir of St. Mark's, 123 of whom have received their bonus for faithful service, and 160 of whom have attended an average of 3.6 seasons at Camp Roger in the summer. At the present time there are forty-nine boys and fourteen men in the choir. Nine of the men have been boys in the choir. Twenty-six are in the girls' choir and there are twenty boy probationers.

Visit Many Organs in England.
The Organ Club of London has made plans for visits to a number of interesting new and old instruments this year, after having enjoyed a summer marked by trips to see noteworthy instruments, such as those at Cambridge University, the John Compton organ factory, the historic organ at St. Magnus' Church, reputed to have been the first instrument to have had a swell organ, and the "Father" Willis organ in the Town Hall at Reading. After the annual meeting Nov. 22 a visit was made to the Gray & Davison organ at St. Bride's, Fleet street. Arrangements are well in hand for visits to the Royal Albert Hall, the Royal Chapel of St. Peter ad Vincula, in the Tower of London, and the Temple Church. The organ in the last mentioned edifice is famous for its connection with the "battle of the organs" in which Smith and Harris were competing for the same contract.

Appointed to Memphis Cathedral.
Lawrence Meteyarde, associate of the Royal College of Music, London, has been appointed organist and master of the choristers at St. Mary's Cathedral, Memphis, Tenn. A vested choir of fifty voices is assisting Mr. Meteyarde. Mr. Meteyarde is a native of Wales and from a very early age has shown marked musical ability. He directed many of the Welsh prize choirs and was himself a prize winner at English and Welsh musical festivals. He was a student of the Royal College of Music, London. Mr. Meteyarde has written much music for the piano and voice, some of which has been published in England. Plans for the presentation of a modern choral work by the choir are under way.

ORGAN MAINTENANCE

Louis F. Mohr & Co.Organs Tuned and Repaired
Chimes Installed Blowers Installed
Emergency Service

Used Organs Bought and Sold

2899 Valentine Avenue
New York City
Sedgwick 5628 "Night and Day"Established 1890
Geo. W. Badger Co.Characteristic
ORGAN REED STOPS
For
Church, Theatre and
ResidenceROCKVILLE CENTER, N. Y.
Near New York City

ORGAN MAINTENANCE
We sell new and used electric organs and blowers at reasonable prices. Tuning, overhauling, rebuilding and installation work our specialty.
All work guaranteed.
UNITED ORGAN REPAIR COMPANY
115-53 198th Street
Telephone: Lauriston 2063
St. Albans, L. I., N. Y.

HINNERS

Pipe Organs of Quality

Factories at PEKIN, ILLINOIS, U. S. A.

**MARR and COLTON
ORGANS****Beauty of Tone
Matched by
Excellence of Construction**Secure the result of many years of experience
in all that is practical and beautiful
in organ building

Main Office and Factories, WARSAW, N. Y.

**CO-OPERATION---**

has been used so loosely that the word has lost much of its original meaning.

It was intended to signify a uniting of effort for mutual benefit. It is this interpretation which we place upon the word, and it is in this spirit that we offer our services to the organ industry.

*Artistouch Organ Players and Rolls.***ROESLER • HUNHOLZ INC.**

258-260 SCOTT STREET MILWAUKEE WIS.

EDWARD RECHLIN**RECITALS
of True Organ Music***Spring Tour Now Booking (40 Recitals)*Address: Rechlin Recital Tours
1188 Park Avenue
NEW YORK CITY**JUST PUBLISHED****The Vested String Choir**

Sixteen Pieces

Arranged for

MULTIPLE STRING QUARTET
For use in Church or Public Schools**EDITORS**Karl W. Gehrken, Don Morrison, Arthur L. Williams
(Of the Oberlin Conservatory of Music)

Volume 1 — Price \$2.00

THE H. W. GRAY COMPANY

159 East 48th St. NEW YORK, N. Y.

Sole Agents for NOVELLO & CO., Ltd.

*With the Traveler
in Germany; Work of
Silbermann Viewed*

By HOWARD D. MCKINNEY

III.

It is the year 1710. The cities and villages of Germany are just beginning to recover from the dreadful ravages of the Thirty Years' War, fought a century earlier. The art of music is largely in the service and under the domination of the church and the majority of German composers and players are church musicians. The cantorship of the Leipzig church of St. Thomas, one of the leading posts in Germany, is held by one Johann Kuhnau; a bit farther south and west of Leipzig the young Sebastian Bach has just taken residence with the Duke of Weimar as court organist and member of the ducal orchestra. The citizens of the town of Freiberg, in the center of the prosperous mining districts of Saxony, have decided that they need a new organ for their cathedral. The original instrument, built in 1502, the year after the completion of the church, an organ of some 1,200 pipes and blown by fourteen bellows, has been rebuilt and repaired again and again, and is now entirely in disrepair. Domorganist Mentzer, himself an organ builder, and the Leipzig cantor Kuhnau, who has been called into consultation, have convinced the Freiberg town council that further attempts at repair are useless and that a new instrument, one more in keeping with the changed tastes of the period, is necessary. Who will be chosen to build the new organ?

Both experts recommend a young Saxon builder but lately returned from his apprenticeship with his brother, a well-established organ builder in Strassburg, where he had come into touch with all the new ideas of the French and Italian builders. Setting up in business for himself in his native village not far from Dresden, this young artisan-artist, Gottfried Silbermann, has established an excellent reputation with his opus 1, an instrument built at cost for the parish church of his native village that he might "honor his fatherland, praise his God and show his love for the church." Mentzer and Kuhnau had been called in to try this new instrument and both are agreed that Silbermann is the one to build the new Freiberg organ. Deputies are sent out to the young builder. Will he submit a "disposition," together with an estimate for an organ of suitable dimensions for the cathedral church?

On Sept. 30 the document arrives from the little mountain village where Silbermann had set up his establishment:

At the command of the Honorable, Noble and Wise Council of Freiberg, I hereby set forth what the new instrument for their Cathedral should contain, together with a statement as to the cost of my work, of lodging for my men and such material as I need:

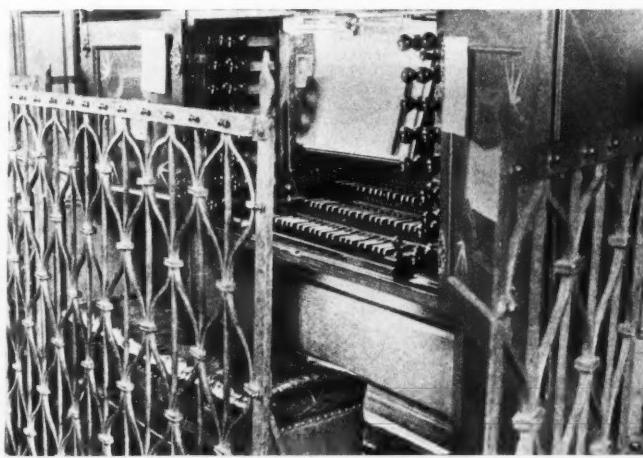
HAUPTMANUAL (middle clavier).

1. Portun (Bordun), 16 ft., $1\frac{1}{2}$ octaves of wood, the remainder of metal.
2. Principal, 8 ft., of English tin, brightly polished.
3. Viola di Gamba, 8 ft., of metal.
4. Coppel or Gedeckt, 8 ft., the lower octave wood, the rest metal.
- [In the organ as it was built, Silbermann substituted an 8-ft. Rohrflöte here.]
5. Prestant or Octave, 4 ft., of tin.
6. Quinta, 3 ft., of metal.
7. Superoctav, or Doublette, 2 ft., of tin.
8. Tertia to the 2-ft. tone, of metal.
9. Mixtur, 4 ranks, of English tin.
10. Cymbel, 3 ranks, of English tin.
11. Trompete, 8 ft., the lower octave of blech (native metal), the rest of English tin.
12. Clerung or Octav, 4 ft., of English tin.
- [This seems to have been omitted in the completed organ.]
13. Cornet, 5 ranks, such a stop that every note from c has 5 pipes and is formed from an Octave, Quint and Tertia.

OBERWERK (upper clavier).

1. Principal, 8 ft., of English tin, narrow scale, softly voiced and brightly polished.
2. Portun, 8 ft., the lower octave of wood, the rest of tin.

Console of Freiberg Silbermann Organ



THIS PICTURE SHOWS the console of the Silbermann organ in Freiberg. Notice the coupler handles at

the side of each manual. Coupling is done by pulling the whole clavier forward until the mechanism is engaged.

3. Prestant, 4 ft., or Octav of English tin.
4. Spitzflöte, 4 ft., of English tin.
5. Nassat, 3 ft., is a stopped Quinta.
6. Super Octava, 2 ft., of English tin.
7. Tertia to the 2-ft. tone, of metal. [A Flachflöte, 1 ft., was substituted.]
8. Mixtur, 3 ranks, of tin.
9. Cymbel, 3 ranks, of tin.
10. Vox Humana, 8 ft., of tin.
11. Krumm Horn, 8 ft., of tin.
12. Echo Cornet, 5 ranks, built like the Cornet but of narrow scale.

IN DIE BRUST (lower clavier).

1. Principal, 4 ft., of tin, brightly polished.
2. Gedeckt, 8 ft., for soft music, metal.
3. Flöt, 4 ft. (became Rohrflöte, 4 ft., of English tin).
4. Nassat, 3 ft., of metal.
5. Octav, 2 ft., of English tin.
6. Quinta, $1\frac{1}{2}$ ft., metal.
7. Tertia to 2-ft. tone, of metal.
8. Mixtur, 3 ranks, of English tin. [Silbermann later added this at his own expense.]
9. Sifflöte, 1 ft., of English tin.

PEDAL.

1. Principal Bass, 16 ft., of tin, brightly polished.
2. Sub Bass, 16 ft., of wood.
3. Prestant or Octav Bass, 8 ft., half of metal.
4. Doublette or Superoctav, 4 ft.
5. Pleinche (Plein Jeu), 6 ranks, the largest pipe, of 4-ft. size, is like a sharp Mixtur.
6. Bombard or Positiven Bass, of wood.
- [This was executed in native tin with metal boots.]
7. Trompete Bass, 8 ft., of native tin.
8. Clerung, 4 ft., of tin.
- [It was later decided to add the next two.]
9. Untersatz, 32 ft., of wood, and
10. Octav Bass, 16 ft. (both speaking from a single stop knob).

Three ventils to ober, haupt and brustwerk. Two tremolos, one quick, affecting the whole organ, the other slower for certain registers (probably the vox humana!). Couplers so that each manual can be separately coupled to the others (in effect the upper and the lowest manual couple to the hauptwerk). Range of manuals from C, D (that is without C#) to c'. Range of pedals from C, D to c'.

The pipe work to be made entirely of good tin and metal, the entire work to consist of 2,535 sounding pipes. The claviers to be of good black ebony, with ivory semi-tones and so constructed that they function as lightly as the keys of a clavichord [!]. The bellows not to be constructed after the old manner where they were worked by foot treadles, but in a way so that by means of straps and ropes they may function quietly. The pipework so voiced that the deepest as well as the lightest tone speaks promptly and all registers must speak equally and clearly. The hauptmanual to possess a characteristic gravity, the oberwerk to be sharp and somewhat spicy, and the brust to be lightly and delicately voiced.

There are then listed the materials which, in addition to those contained in the old organ, the council must purchase—tin, lead, sheepskins (100 of them), bismuth, glue, ebony, ivory, etc. Silbermann computes that he can finish the work in two years and requires for himself and his three helpers free lodging, living and working quarters, for each year a "schrägen" of

begin and that if we came back in a half-hour we would very likely meet the domorganist himself on his way home from playing the service. Which was exactly what happened. Herr Arthur Eger, the cathedral organist, at first seemed a bit annoyed at our question, and we could hardly blame him, for we found that his vacation was to begin that afternoon and he was hurrying home to finish his packing preparatory to an absence of several months from the city. Then, delighted that anyone should come from so great a distance just to hear his beloved organ, he told us that he would go immediately and fetch some music; would we perhaps have a look about the church in the meantime? There were many things worth seeing, particularly the "goldene pforte," a doorway of the best Romanesque period belonging to the church which originally stood upon the same site and dating from the twelfth century, and the old pulpit, a peculiar concept of some fifteenth century artist in the form of the stalk and calyx of a tulip. All of which we duly admired; but the thing which attracted our attention was the noble nave of the church, an ideal sounding space for the organ high up in the gallery over the entrance doors.

Upon the return of Herr Eger with his music and his keys we climbed to the gallery which runs around the church on the same level as the organ loft and selected a vantage-point directly above the altar, at the end of the nave opposite to the organ, from which to listen to the playing.

This is the spot from which we heard a fine program of Bach, well played and sounding as we had never heard his music sound before. For as soon as Herr Eger started we realized that here was an ideal instrument for projecting the Buxtehedian aspects of Bach's organ writing—music which was notable both for the contrapuntal texture and the gorgeous sonorities of massed effects. In contradistinction to the carefully differentiated individuality of the various registers of the Praetorius organ of the early part of the century, we found here the ideals of a later period, one influenced by the builders of other countries and by the change in the style of writing music. These different ideals made possible tutti's of remarkable power and color, as well as providing registers of strongly contrasted character and dynamic quality. Here was an organ ideal for playing such things as the D minor Toccata and Fugue, the C minor Fantasia, the giant's "Wir Glauben," rather than the mystic meditations of the chorale preludes.

And as if sensing our thought, Herr Eger began his program with one of the trio-sonatas, showing what could be done in the way of clear contrast of color between the haupt and the oberwerk. Then followed a most amazing performance of the D minor Toccata and Fugue—amazing not only in the fact that it was played up to our modern ideas as to speed, on a tracker action which did anything but fulfill Silbermann's boast of its being as light as the action of a clavichord and a pedalboard so clumsy that most of us would have hesitated to play the D minor scale on it, but amazing likewise because of the silver clarity and yet definite power of the tone. Here one felt was intensity in the ff passages rather than overwhelming power—the climaxes of an orchestra, built up of a number of carefully integrated and contributing units, rather than the swirling, heavy utterances of our modern instruments, with their thick flute tones and their high pressure reeds. The contrasts between the manual tutti served to bring out the contrasts which Bach had written into the music. The change to the delicate brustwerk in the prestissimo section of the toccata seemed just right, for here was an ensemble of light mutations built upon the foundation of a 4-ft. principal. The effect seemed a happy medium between the muddled result usually obtained from a modern instrument and the ephemeral puffs of tone which Stokowski obtains here in his orchestral transcription.

We were particularly lucky in a recent visit to this masterpiece of German organ building. Driving our always obliging Ford into the obermarkt, where we left it parked under the surveillance of the official town car warden, we quickly forgot its presence in our absorption with the old buildings surrounding the market-place. The rathaus, dating from 1416, the kaufhaus, or merchant's house, built in 1545, and not far away the dom, or cathedral, which Baedeker tells us was built in 1484-1501—all of these buildings quickly transported us back through the centuries and put us in the proper atmosphere for the music we were soon to hear. A crowd thronged the main door of the cathedral, suggesting that a service was about to begin. The polite Küster, in answer to our inquiry as to whether we could visit the organ loft, told us that a church ceremony was about to

Of course the glory of this Silbermann masterpiece is its chorus of mixture and aliquot stops, and if any jus-

tification is needed for their inclusion in any properly balanced organ scheme it would have been found in this performance we heard. The polyphonic lines stood out clearly outlined, the chord masses were impressive without being too dark and thick, and the pedal, with its six-rank mixture, had a "punch" which is generally lacking in this department. The whole ensemble had a peculiarly light, silvery sheen which made the Bach Toccata sound the fleet, brilliant virtuoso piece its composer meant that it should be.

There are many interesting details as to these Silbermann mixtures. On reading his specification one notes that the pipes of all of them, as well as of their fundamental principals, are all made of tin, and English tin at that. Flade, in his work on Silbermann, to which I am indebted for some of the information contained in this article, says that Silbermann laid great stress upon the use of this expensive metal, refusing to use the cheaper native "berg zinn," and claiming that much of his success in producing clear, light, well-blending chorus stops was due to this one thing. The "mixtus" and "cymbel," although perhaps more brilliant than modern taste demands, nevertheless are not screechy and possess none of the raw, non-blending qualities heard in these stops in later instruments. Dienel tells us that it was Silbermann's practice to widen the scales of the pipes above the 1-ft. octave, adding that this was one factor which gave these mixtures a beautiful silvery gleam, entirely different from the raw stops of other builders. Whatever the secret, modern builders might well try to recapture some of the superb tonal qualities of these Silbermann harmonic corroborating registers.

Work of Larry Jean Fisher.

Larry Jean Fisher of Dallas, Tex., has been appointed instructor of organ at the East Texas State Teachers' College, at Commerce. Here he presides over a large three-manual and echo Filcher organ. At a recital Nov. 23 in the Methodist Church at Sulphur Springs, Tex., Mr. Fisher gave his first performance of a musical setting as a background for the dramatic reading "The Legend of the Organ Builder." The poem lends itself especially well to a musical setting. Mr. Fisher expects soon to have the composition published.

To Give Bossi's Oratorio.

"Jean d'Arc," an oratorio by the late Enrico Bossi, will be given by William Goldsworthy and choir at the Church of St. Mark's-in-the-Bouwerie, New York, on the afternoon of the first Sunday in January. This is one of the finest of modern oratorios, and will receive its first presentation in America at this time.

Chas. F. Chadwick ORGAN BUILDER

28 Dorchester Street
SPRINGFIELD, MASS.

My specialty
is modernizing old instruments
Tuning, Voicing and Repairing
Electric Blowers Installed

Edward Eigenschenk

Young American Virtuoso



RECITALS:
Dedications
Churches
Colleges

Now
Booking
American
Tour—
Season
1930-31

Direction
FRANK VAN DUSEN
Kimball Hall, Chicago

CLARENCE DICKINSON

Concert Organist

Organist and Director of Music, The Brick Church and Union Theological Seminary.
Director of the School of Sacred Music of Union Theological Seminary.

412 Fifth Avenue, New York

Kenneth J. Winter

Organist and Choirmaster
CHRIST CHURCH
New Brighton, N. Y. C.

HENRY
OVERLEY
Director St. Luke Choristers
Organist St. Luke's Episcopal Church
KALAMAZOO, MICH.

Neidlinger Ensemble

Mrs. William Neidlinger, Pianist.
Mr. William Neidlinger, F. A. G. O.
Organist and Musical Director St. Michael's P. E. Church; Professor of Music, College of the City of New York.
Recitals—Musicales—Concerts
Address: 225 W. 99th St., New York City

Ralph Morse Gerber

ORGANIST and MUSICAL DIRECTOR
The Temple, Hyde Park Blvd. and
Greenwood Ave., Chicago
1533 East 73rd Street
Tel. Midway 3461

Ralph H. Brigham

ORGANIST
Emmanuel Episcopal Church
Class organist Freeport Consistory
E. F. W. Ellis Lodge No. 622, A.F.&A.M.
1815 Oxford St. ROCKFORD, ILL.

CHAS. A. SHELDON, JR.
City Organist—Atlanta, Ga.
Organist, Choirmaster
First Presbyterian Church
Jewish Temple

GEORGE HENRY DAY F. A. G. O.
Mus. Doc.
R/CHESTER, N. Y.

FRANK ASPER

F. A. G. O.

Salt Lake Tabernacle

ARTHUR C. BECKER, A. A. G. O. CONCERT ORGANIST

Dean School of Music, De Paul University
Organist St. Vincent's Church, Chicago

RECITALS for the PROFESSION



ARTHUR JENNINGS

1930 RECITALS INCLUDED

A. G. O. Baltimore
N. A. O. Cedar Rapids
St. Mark's Church, Minneapolis
A. G. O. St. Paul
First Presbyterian Church, Buffalo
N. A. O. State Convention, Williamsport, Pa.
A. G. O. General Convention, Philadelphia
First Presbyterian Church, Monongahela, Pa.
A. G. O. Pittsburgh
Heidelberg Reformed Church, York, Pa.
University of Michigan, Ann Arbor

* * *

Address
584 South Negley Avenue
Pittsburgh, Pennsylvania

F. W. RIESBERG, A. A. G. O.

ORGANIST, CALVARY BAPTIST CHURCH, N. Y. C.
NEW WELTE-TRIPP ORGAN

INSTRUCTION

Special Course for
Young Organists, 10
Lessons and Daily
Practice Included.

S
O
L
O
I
S
T
Sesquicentennial,
St. Louis
and
Buffalo
Expositions

ADDRESS
113 W. 57th St.
N. Y. CITY
Tel. Circle 7-4500



FOR sweetness, balance and
breadth of tone, as well as for
ease of control and reliability of
action, the Casavant is unsurpassed.

Casavant organs have been
installed all over America.

Casavant Frères
LIMITED

St. Hyacinthe Quebec

Established by McCollum Bros., 1841
Organ Pipe Works, 1871

Mansfield Organ Pipe Works

MANSFIELD DEPOT, CONN.

THE OLDEST WOOD PIPE MANUFACTURERS
IN THE U. S. A.

PATENTEE AND SOLE MANUFACTURERS
OF THE METAL TOE PIPE FOOT

The superiority of our goods speaks for itself. Eight out of every ten of our customers we have served for forty years or more. Also handles, rack pins, plain wood feet. Samples and price list gladly sent on request. Satisfaction guaranteed.

**Milwaukee Choir
Presents Its Annual
A Cappella Concert**

By ARTHUR A. GRIEBLING

Milwaukee, Wis., Dec. 18.—The second annual a cappella concert given by the vested choir of the Grand Avenue Congregational Church took place Wednesday evening, Dec. 10, at the church. As usual this proved to be a fine concert. Graydon R. Clark is the director of this group of singers and he chose the following numbers: "The Lord's Prayer," Gaines; "How Blest Are They," Tschaikowsky; "God Is a Spirit," D. H. Jones; "Alleluia! Christ Is Risen," Kopolyoff; Cherubic Hymn, Bortniinsky; "Salvation Is Created," Tschesnokoff; "Steal Away," Hall; "Beautiful Saviour," Christiansen; "The Sleep of the Child Jesus," Gevaert; Czech-Slovakian Dance Song, Kibalchich, and "Praise to the Lord," Christiansen.

The same evening the Guild chapter had dinner at the Stratford Arms, after which J. W. Lehr, an experienced carillonneur, presented an interesting talk on bells. After the talk members of the Guild proceeded to the Grand Avenue Congregational Church.

A song service was given Nov. 23 at St. Thomas' Lutheran Church at which the pastor, the Rev. E. F. Eske, spoke briefly on the authors of some of the best hymns, and also told of the circumstances under which these hymns were written. Henry Enslin is organist at St. Thomas.

Earl P. Morgan again presented his choir and himself in a musical service Nov. 23. This was in the nature of a Thanksgiving program. Mr. Morgan's numbers were: "Marche Triomphale," Karg-Elert; Scherzo, Gigout; "Angelus du Soir," Bonnet, and Finale in E flat, Guilmant.

Under the direction of A. Brockmann the combined choirs of St. Matthew's Lutheran Church presented the Christmas cantata by Jessel, "Tidings of Joy." In addition Walter Ihrke, who also accompanied the chorus, played "Holy Night," Buck; "Christmas Chimes," d'Antalfy; "Adeste Fideles," Loret; March, Guilmant. This program was given Dec. 14.

The choir of the Church of the Ascension (Lutheran) presented its annual candle-light service Dec. 14. The choir is directed by Alfred M. Niefer. The organ selections played by Mr. Niefer were: "Christmas," Buck; Christmas Pastoral, Harker; "Christmas Chimes," d'Antalfy; Fanfare in D. Lemmens; "Hallelujah Chorus" ("Messiah"), Handel.

At Bethel Evangelical Church, Fred G. Smith, organist and choirmaster, the choir presented a Christmas program Dec. 14. Raymond Wille and Miss Irma Moerschel were soloists. Organ numbers were: "Christmas in Sicily," Yon; Cradle Song, Guilmant; "Hallelujah Chorus," Handel.

A Christmas program was presented at Trinity Lutheran Church at which the mixed chorus of the church and the glee club of Concordia College sang. Karl Markworth, organist and choirmaster, played as organ solos Harker's "Silent Night," Dubois' "March of the Magi Kings" and Handel's "Hallelujah Chorus."

We hear good reports from a former Milwaukee organist, Sheldon Foote. Mr. Foote is presenting the Christmas section of "The Messiah" with a choir combined from several churches in El Dorado, Ark. He is also busy presenting recitals and doing A. G. O. work.

McCurdy Gives Bach Cantatas.

Bach's cantata "What God Doth, Surely that Is Right" was sung at the vesper service in the Second Presbyterian Church of Philadelphia Nov. 30 by the choir under the direction of Alexander McCurdy, Jr., organist and choirmaster. At the vesper service Nov. 16 another Bach cantata, "Ah! How Fleeting, Ah! How Fading," was sung.

**Alexander McCurdy, Jr.
ORGANIST and CHOIRMASTER**
Second Presbyterian Church
21st and Walnut Streets
Philadelphia

WALTER PECK STANLEY
Organist and Choir Master
Teacher NORTH Associate
Piano REFORMED CHURCH Member
Organ Newark, N. J. A. G. O.
Accompanist and Coach
157 West 57th Street Circle 1880
Recitals New York City

Verne R. Stilwell
ORGANIST and CHOIRMASTER
Grace Episcopal Church
Grand Rapids, Michigan

KYLE DUNKEL
All Angels' Church
West End Ave. and 81st Street
NEW YORK CITY

**HENRY S.
F R Y**
ORGAN RECITALS
INSTRUCTION
St. Clement's Church
Twenty-first and Cherry Sts.
Philadelphia

VIRGIL FOX
18 YEARS OLD
"He is a Real Genius."
—Middelschule
National Contest Winner
Management—Hugh C. Price, La Salle, Ill.

Frederick SMITH
Stanley Head of Music Dept.
Lenoir Rhine College, Hickory, N. C.
Composer of "Finals" (Schirmer)
"Spring Morn" (White-Smith)
"Introspection" (Schirmer), etc.

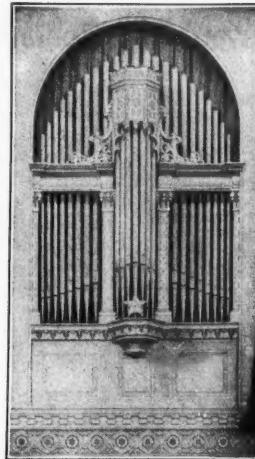
Harold D. Smith
Cornell University
Ithaca, New York

Edwin Stanley Seder
F. A. G. O.
CONCERT ORGANIST
410 South Michigan Ave. CHICAGO

Organist, First Church of Christ,
Scientist
Walter P. Zimmerman
4325 Ellis Avenue
CHICAGO

STANLEY MARTIN
ORGANIST
Chicago Sunday Evening Club
St. Mark's Church, Evanston, Ill.
INSTRUCTION RECITALS
937 Ontario St., Oak Park
Village 5852

Eugene Devereaux
Organist and Choirmaster
ST. PAUL'S CHURCH
2005 Bryant Ave.
Minneapolis, Minn.



Schantz Organs
ARE NOTED FOR
Beautiful Tone
AND
Efficient Service

A. J. SCHANTZ-SONS & CO.
Orrville, Ohio
Established 1873

One Step Ahead

Some years ago while most firms were concentrating on the building of theatre and church organs on a straight line production basis, CLARK AND FENTON were actively engaged in the rebuilding and electrification of many fine old organs. Each year has added to the long list of organs rebuilt or electrified, many with new consoles and additions. A small specimen contract is that of enlarging the one-manual Tallman tracker organ in St. John's Church, Pleasantville, N. Y., to two-manual electric. A larger contract was involved in the Protestant Dutch Church, Flatbush, Brooklyn, where a new three-manual console and all new actions were installed, the organ being a Hutchings.

Being especially well fitted to engage in this exacting work and having both the experience and facilities, CLARK AND FENTON are able to do more for a given sum than the very large builders who now solicit such work. Straight line production methods fail in rebuilding, which calls for a large amount of hand work. No sorting machine can separate the good organ parts from the bad; this must be done by an expert.

We solicit your inquiries and ask for an opportunity to estimate on your work. Please investigate us thoroughly. Ask this question of parties who have dealt with us: "Are you satisfied with the work of CLARK AND FENTON and would you engage them again if you had to do the work over?"

CLARK & FENTON, Nyack, N. Y.

ESTABLISHED 1898

GUTFLEISCH & SCHOPP

REED and FLUE PIPES
ORGAN SUPPLIES
ALLIANCE, OHIO



We have been in business continuously for thirty-two years, and our reputation with our customers is our best recommendation and advertisement.

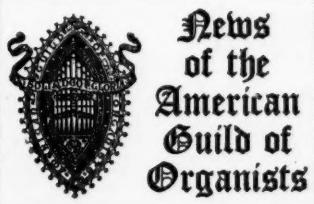
Organ builders who are not familiar with our work are respectfully requested to give us a trial order.

Tellers-Kent Organ Company

Designers and Builders of
High Grade Church Organs

Each instrument is an individual creation of beautiful and mellow tone, artistic design and reliable workmanship, yet sufficiently powerful to meet every requirement.

Factory and Office
ERIE, PA.



News of the American Guild of Organists

[Other items of news concerning activities of the A. G. O. may be found in the general news columns and in the correspondence from various cities.]

Tea Arranged for New Year's Day.

The American Guild of Organists has issued invitations to a reception and tea at the Beethoven Association, 65 West Forty-fourth street, New York, from 4 to 6:30 on New Year's Day. A committee of women members, some from out of the city, will act as hostesses. It is hoped to make this an occasion for good fellowship and to give opportunity for renewing old acquaintances. Invited guests of honor will be Harold Bauer, Henry Hadley, Oscar Seagle, Fernando Germani and William J. Henderson.

ARTHUR H. RYDER, Secretary.

Northern Ohio Chapter.

The Northern Ohio chapter held its monthly meeting at the Temple in Cleveland Dec. 15. Mr. Kraft opened the meeting by having the members stand in silence, honoring the memory of Lynnwood Farnam. One colleague from Fargo, N. D., was present at this meeting and we also had a visiting member of the Guild from Memphis.

Paul Allen Beymer, organist of the Temple, took charge of the meeting and told us a great deal about Jewish music. The opening part of his address was given in the Griese memorial chapel. Laurence Jenkins, baritone soloist at the Temple, illustrated the following characteristic melodies: Arabic, Mohammedan, Jacobite, Greek, Babylonian Jewish, Portuguese Jewish and an ancient Gregorian theme. Then he gave four examples of songs used on festivals and holy days.

After this part of the program we went into the temple proper, where Mr. Beymer's choir sang several anthems and parts of the Jewish ritual. Mr. Beymer closed the meeting by playing two organ numbers written on Jewish themes. Members were permitted to go up into the choir loft and see the organ and its arrangement in surrounding rooms and then coffee and doughnuts were served in an assembly room.

In view of the keyboard harmony and ear training demonstration to be given before the chapter at the January meeting by Carleton H. Bullis and some of his students from his Baldwin-Wallace Conservatory classes, the members were invited to attend a recital of student compositions by members of his classes at the conservatory Dec. 9. The creative work presented at this recital is a fruit of the method being developed by Mr. Bullis in the classes in keyboard harmony and ear training. The record in creative work during the first semester was 100 per cent of the class enrollment.

MARGARET RHODEHAMEL.

New England Chapter.

Since the beginning of the season there have been three meetings of the executive committee, at which varied and interesting plans have been put in motion, and there have been three Guild events—a recital by Fernando Germani at the Old South Church (Copley Square) on Oct. 27, a social meeting at the rooms of the Harvard Musical Association Nov. 10 and a recital by Albert W. Snow.

At the social meeting Nov. 10 Henry Gideon, organist and choir director of Temple Israel, Boston, talked informally on the subject "A Ramble in Europe and Soviet Russia." His experiences and impressions through the year just preceding, spent in travel, were of special interest. Dean Raymond C. Robinson outlined some of the plans for the chapter's season. Social greetings and refreshments brought the enjoyable occasion to a close.

Albert W. Snow, organist of the Boston Symphony Orchestra and or-

ganist and choirmaster of Emmanuel Church, Boston, the church where his recital was given Nov. 17, provided one of our most distinguished occasions. His fine taste, maturity of style and individualization of the numbers gave excellent presentation of a particularly fresh and interesting program.

The thought of Emmanuel Church, where Lynnwood Farnam was organist and choirmaster for five years, intensifies our memories of that great artist and revered friend, whose passing, soon after this recital, brought together the executive committee to arrange for representation at the service for him at the Church of the Holy Communion, New York. Mr. Farnam had in his busy years in Boston, and later in New York, contributed more than a few recitals as choice events of the seasons of the New England chapter. We are thankful to have numbered him as a loyal friend and admired exemplar. The standards he upheld and the conviction he helped so much to bring about on the part of the musical public, that organ music can be a truly fine art—these are lasting benefactions of his in which all his colleagues, indirectly but ultimately, share.

ARTHUR H. RYDER, Secretary.

Western New York.

An interesting and varied program was presented Nov. 24 at a public recital in Calvary Presbyterian Church, Rochester, under the auspices of the Western New York chapter. Organ solos were played by three organists—Dr. George Henry Day, dean of the chapter; Harold Osborn Smith, organist of the Old First Presbyterian Church, and Miss Doris Horner, organist of Calvary Presbyterian Church.

The high light of the program was probably the singing of "Panis Angelicus" by Cesar Franck and the "Agnus Dei" by Bizet by Mrs. Frances DeWitt Babcock, with organ accompaniment by George S. Babcock and violin obbligato by Miss Virginia Gehrkens. Miss Gehrkens also played a violin solo, "Romance," by Wieniawski. Miss Harriet Elizabeth Hoppe, a young woman in her teens, delighted the large gathering with two selections on the harp. Miss Hoppe is the daughter of the Rev. Paul R. Hoppe, pastor of the church, who welcomed the organists. A special feature were the two inspiring trumpet duets by Miss Lucille Young and Miss Harriet Cady.

After the recital I. J. Perdun, organist emeritus of Calvary, entertained the organists at a reception in the parish-house. There Dr. Day presented Heinrich Shalit, new organist at B'Rith Kodesh Temple, and James Lyons, who, once a Rochester man, has played the organ for twenty years in Batavia and has now returned to make Rochester his home. Mr. Shalit is a well-known composer, recently from Munich, Germany. Mr. Lyons is a former dean of the Guild chapter.

Georgia Chapter.

The Georgia chapter conducted a public service Nov. 11 in All Saints' Church, Atlanta. Before the service a short business meeting was held. Joseph Ragan, dean of the chapter, is organist and choirmaster of All Saints'. He played as a prelude a Meditation by Bubeck and as a postlude a Finale in D minor by H. Alexander Matthews. The anthem was "Thine, O Lord," by Macfarlane, and the offertory "Hear My Prayer," by L. B. Phillips.

Missouri Chapter.

The monthly meeting of the Missouri chapter was held at the Jefferson Hotel in St. Louis Monday evening, Nov. 24. About sixty-seven members and friends attended. A short business session followed the dinner.

The guest of honor was E. Fernandez Arbos, guest conductor of the St. Louis Symphony Orchestra. When called upon Mr. Arbos responded with an account of his early musical studies in Madrid under Spanish masters and his later studies with Joachim in Berlin. Mr. Arbos made his home with Joachim for three years and the memory of those years is rich because of the close friendship with his master and the contacts with the celebrities of those days, such as Rubinstein, von Bülow, Brahms and others.

Preceding Mr. Arbos' talk John

Kessler played a group of piano numbers, including a composition of his own. The program closed with the singing of a group of Spanish songs by Mrs. Hector Pasmezoglu.

Indiana Chapter.

The second of a series of monthly service-recitals was held in the Second Reformed Church Nov. 18. A program was presented by E. W. Muhlenbruch, organist and choir director, assisted by the choir of the church. Among Mr. Muhlenbruch's organ selections were the following: Fantasie in E minor, Merkel; Grave and Adagio from Second Sonata, Mendelssohn; Prelude and Fugue in F major, Bach; Corrente and Siciliano, Karg-Elert; Toccata, Op. 59, No. 5, Reger.

Texas Chapter.

The Texas chapter, A. G. O., had a delightful musicale on the evening of Dec. 15 in honor of its patron members. This affair was held in the Munger room of the Y. W. C. A. In the receiving line were Mrs. Walter Alexander, dean; Katherine Hammons and Alice Knox Ferguson, past deans; Mrs. I. W. Simmons, registrar; Mrs. J. M. Sewell, treasurer; Caroline Schadek, Mrs. George Cochran and Gertrude Day of the social committee; E. C. Haury and the Rev. Goodrich R. Fenner of the patrons. Mrs. Walter Alexander told of the value of the patron to the Guild and to this Dr. Robert E. Beddoe responded. Bess Pearce, contralto, Keith Lamb O'Hearn and Geraldine Shanks Wright, harpist, and

Several numbers were played by Mrs. Charles Mitchell, the official organist, and by Katherine Hammons, organist of City Temple, and Mrs. Walter Alexander, organist of the Gaston Avenue Baptist. The organ is a new Waniganin.

Fort Worth, Tex., Chapter.

The Fort Worth chapter held its second meeting Monday night, Nov. 24, at the Polytechnic Methodist Church. Mrs. H. O. Childress acted as hostess for the dinner which preceded the program. The program was as follows: Toccata and Fugue in D minor, Bach; Spring Song, Hollins, and Toccata from Fifth Symphony, Widor (Miss Dorothy Davis); "Marche Militaire," Schubert (Mrs. Q'Jella Oliver Jeffus, Mrs. H. L. Rudmose); "The Publican," Van de Water, and "Come Ever Smiling Liberty," Handel (Mrs. Ellen Jane Lindsay, soprano; Mrs. H. O. Childress, accompanist); Prelude to "Lohengrin," Magic Fire Music from "Die Walküre" and "Pilgrim's Chorus" from "Tannhäuser," Wagner (Carl Wiesemann).

The members of the Fort Worth chapter are: Misses Florence Anderson, Maybelle Boaz, Frances Davies, Dorothy Davis, Helen Ewing, Nathalie Jessup, Marie Lydon, Mary Richardson; Mesdames Q'Jella Oliver Jeffus, H. O. Childress, H. L. Rudmose; Messrs. W. J. Marsh, William Barclay, Will Foster, H. D. Gulick, J. Darst and Billy Muth.

The December meeting was to be held Dec. 22 at the Robertson-Mueller-Harper funeral temple.

P. M. I. Chorus Christmas Program.

The chorus of the Pittsburgh Musical Institute, under the direction of Dr. Charles N. Boyd, presented a rarely fine program of Christmas music at Carnegie Music Hall on the evening of Dec. 2. The chorus was assisted by Frank Kennedy, organist; Doris Eades, pianist, and Margaret McBane, harpist.

The Contemporary American Organ

By WILLIAM H. BARNES

An up-to-date and complete presentation of the mechanical and tonal details of organ construction, written in a manner which clearly explains all technical details in non-technical language.

Organists, organ builders, and all those interested in the organ will find by a glance at the Table of Contents, that this book is of great interest and importance to the profession. The subjects are all adequately and lucidly covered by a recognized authority. This work should be in every organist's and builder's library.

The following letter is typical of numerous others received from well-known organists concerning the book:

"I have been reading your book with both pleasure and profit and I think you are entitled to a unanimous vote of thanks from the entire organ world for the really remarkable way in which you have analyzed the many varying and sometimes conflicting elements that go to make up the modern organ."

"This book should be read not only by every organist but by everyone who enjoys organ music or contemplates purchasing an organ. If church committees could put in some 'home work' on this book before placing a contract, it would save a lot of disappointment from their congregations."

"I have a sizable library of books on the organ, of European as well as American authorship, but if I were asked to suggest one volume which would present the whole subject clearly either for a professional or a 'lay reader,' I would unhesitatingly recommend your book."

"Very sincerely,
[Signed] H. V. MILLIGAN,
Organist and Choir Director,
The Riverside Church, New York,
Pres. Nat'l Association of Organists.

The book contains 352 large-sized pages ($7\frac{1}{2} \times 10$), with 146 plates and illustrations, many full-page, taken directly from the builders' shop drawings and never before available to the public. Audley's "Art of Organ Building" contained three drawings on the electric action. This book contains fifty-eight.

Price \$4.00 post paid to any address in U. S. A. and Canada.
Now ready for delivery.

Send orders direct to

ORGAN INTERESTS, INC. J. FISCHER & BRO.
467 City Hall Station, 119 West 40th St.,
New York, N. Y.

Programs of Organ Recitals of the Month

Charles A. Sheldon, Jr., Atlanta, Ga.—Mr. Sheldon, the city organist, has played the following recent programs at the Atlanta Auditorium and they have been broadcast by station WSB:

Nov. 3—Finale, First Symphony, Vierne; "Nautilus" and "To a Water Lily," MacDowell; Andante Cantabile, Tschaikowsky; Spring Song, Hollins; Melody in E, Rachmaninoff; Suite for Organ, No. 1, Rogers.

Nov. 10—Introduction and Prayer from "Rienzi," Wagner; Suite in F, Corelli; "Harmonies du Soir," No. 1, Karg-Elert; "Caprice de Concert," Archer; "Chanson d'Ète," Lemare; "Allegro Giubilante," Federlein.

Nov. 17—Sonata in A minor (three movements), Rhenberger; Aria for the G string, Bach; "By the Brook," de Boisdeffre; "Romance," Rimsky-Korsakoff; Prelude in C sharp minor, Vodorinski; "Benediction Nuptiale," Saint-Saëns.

Nov. 24—"Marche du Sacré," "The Prophet," Meyerbeer; "Reve Angelique," Rubinstein; "Potomac Park Boat Song," Shure; Prelude in G minor, Rachmaninoff; "A Song of Consolation," Cole; Minuet, Boccherini; "From the Southland," Gaul; "Gavotte," Saint-Saëns; "Pomp and Circumstance," No. 1, Elgar.

Leon Verrees, Scranton, Pa.—Mr. Verrees played a series of recitals on Monday evenings in November at St. Luke's Church. His programs have been as follows:

Nov. 3—"Benediction," Hollins; Gavotte, Wesley; Fantasia and Fugue in G minor, Bach; "Pantomime," Jepson; First Symphony (Scherzo and Toccata), E. S. Barnes; "Where Wild Judea Stretches Far," Stoughton; "Grand Choeur," Gigout.

Nov. 10—Air on the G String, Bach; Fantasia in G major, Bach; Idyll, Baumgartner; Fugue on the Name "Bach," Schumann; Second Symphony (Scherzo), Vierne; "Carillon," DeLamarter; Fifth Symphony (Cantabile and Allegro Vivace), Widör.

Nov. 17—Prelude, Clerambault; Prelude and Fugue in G minor, Dupré; Andante from Fourth Sonata, Bach; Second Chorale, Franck; Canon, Schumann; "The Enchanted Forest," Stoughton; First Symphony (Meditation and March), Vierne.

Nov. 24—Air, Corelli; Fugue (Theme by Corelli), Bach; Two Chorale Preludes ("Freu dich sehr, O meine Seele" and "Aus meines Herzens Grunde"), Karg-Elert; Variations in A flat, Thiele; "Gesu Bambino," Yon; Fourth Symphony (Movement and Finale), Vierne.

Ernest White, Philadelphia, Pa.—Mr. White presented a series of Tuesday noon recitals at St. James' Church in December and arranged these programs for the five performances:

Dec. 2—Suite in F, Corelli; "Pastel," Delius; "Echo," Yon; "The Legend of the Mountain," Karg-Elert; Concerto 4 (Allegro), Handel.

Dec. 9—Karg-Elert program: "Lord Jesus Christ, unto us Turn"; Sarabande; "Landscape in the Mist"; Fughetta; "Now is Our Salvation Come"; "By the Waters of Babylon"; "Now Thank We All Our God."

Dec. 16—"Deck Thyself, My Soul, With Gladness" (Chorale Preludes by Bach, Brahms and Karg-Elert); "Carillon," Sowerby; Adagio (Symphony 2), Saint-Saëns; "The Reed-Grown Waters," Karg-Elert.

Dec. 23—"Gesu Bambino," Yon; "Let Us Altogether Praise Our God," Bach; "Christmas in Settimio Vitone," Yon; "Noel sur les Flutes," D'Aquin; "The Angel Host from Heaven," Bach; "Jesus, Priceless Treasure," Bach; "Adeste Fideles," Karg-Elert.

Dec. 30—Bach program: "Come Now, Saviour of Our Race"; "Blessed Jesu, We Are Here"; "Our Father"; "Now Is Our Salvation Come"; "To God We Render Thanks and Praise"; Concerto in G (Allegro, Grave, Presto).

Wilhelm Middelschulte, LL. D., Chicago—In his recital at Rockefellar Chapel, the University of Chicago, Nov. 30, Dr. Middelschulte played these works of Bach: Fantasie in C minor; Chorale Preludes, "O Mensch, bewein dein Sünde gross" and "Wachet auf, ruft uns die Stimme"; Fantasie in G minor.

Sheldon Foote, F. A. G. O., El Dorado, Ark.—Mr. Foote has arranged a "Listener's hour of organ music," a series of ten performances to be given at the First Methodist Church. The first was presented Nov. 2 and the remaining dates are the first and third Sundays of the month up to and including March. The initial program was made up of these works: "Pice Heroique," Franck; "Dance of the Good Spirits" ("Orpheus"), Gluck; Scherzo, Rousseau; Toccata and Fugue in D minor, Bach; "Dreams," Stoughton; Toccata, Mereaux; "The Music Box," Liodoff-Heinroth; "Pastel," Karg-Elert. Under the auspices of the Musical Coterie Mr. Foote played this program at

his church on the evening of Nov. 10: "Pice Heroique," Franck; "Dance of the Happy Spirits" ("Orpheus"), Gluck; Scherzo, Rousseau; Toccata and Fugue in D minor, Bach; "Pastel," Karg-Elert; "Dreams," Stoughton; Minuet, Rameau; "Sportive Fauns," d'Antalffy.

Warren D. Allen, Stanford University, Cal.—In his recital at the Memorial Church of Stanford University Sunday afternoon, Dec. 7, Mr. Allen, the university organist, played this program: Introduction in form of a Cadenza, and Fugue, and Aria in the manner of Bach, Mauro-Cottone; Trios for violin, 'cello and organ; Adagio (arranged from the Octet), Schubert, and Andante, Beethoven-Kreisler; Pastoral for Organ, Kountz; Elegy for violin, 'cello and organ (Miss Adele Bucklin, violin; Miss Mary Bucklin, 'cello); Arensky; Bridal Song ("To a Nordic Princess"), Percy Grainger.

Dec. 9 he played these compositions: "Veni Emmanuel" (Chorale Prelude), Arthur Egerton; Chorale Preludes for Advent, "Come, Redeemer of Our Race" and "Once He Came in Blessing," Bach; Christmas Pastoral, from the "Messiah," Handel; "Shepherds' Pipes and the Star," Scherbatchett; "And the Glory of the Lord" ("Messiah"), Handel.

Dec. 11 a program of Christmas hymns and chorales was presented.

George H. Fairclough, F. A. G. O., St. Paul, Minn.—Mr. Fairclough, organist and assistant professor of music at the University of Minnesota, who plays every Friday afternoon from 4 to 5, the recitals being broadcast from the university station, WLB, has presented these recent programs:

Dec. 5—"Marche Religieuse" (on a Handel Theme), Guilmant; Largo ("New World"), Dvorak; Toccata and Fugue in D minor, Bach; "Traulmerl," Schumann; Chaconne, Durand; "Peer Gynt" Suite ("Morning Mood," "Anitra's Dance"), Grieg; Berceuse, Dickinson; Magic Fire Music, Wagner; Coronation March, Meyerbeer.

Dec. 12—"Suite Gothique," Boellmann; Adagio ("Moonlight" Sonata), Beethoven; Andante (Fifth Symphony), Beethoven; Minuet in A, Boccherini; "The Minster Bells," Wheeldon; Fantasia in G minor, Bach; Cantilene in F, Voris; "At Evening," Bach; "Soeur Monique," Couperin; Canzonetta, Maitland; "Starlight," Karg-Elert; "Galilee," J. S. Matthews; Scherzo (First Sonata), Rogers; Serenade, Gounod; Allegro (Second Symphony), Vierne.

Dec. 19—Chorale Preludes ("Credo," "In dulci jubilo," "In Thee Is Joy"), Bach; "Christmas," Foote; "A Christmas Idyl," Dunn; Paraphrase on a Christmas Hymn, Faulkes; "Noel," Bach; "Meditation a St. Clotilde," James; Offertoire on Two Christmas Themes, Guilmant; "Christmas in Sicily," Yon; "Pageant Triumphal," Nevins.

Arthur B. Jennings, Pittsburgh, Pa.—Mr. Jennings gave a recital as guest organist at the University of Michigan in Ann Arbor in the twilight series of Palmer Christian Dec. 3. Mr. Jennings' offerings consisted of these works: Overture to the Occasional Oratorio, Handel; Chorale Prelude, "Be Glad Now," Bach; Andante Cantabile con moto (First Symphony), Beethoven; Chorale in B minor, Franck; "Ballet of the Happy Spirits," Gluck; "Ronde Francaise," Boellmann; Toccata, Dupré; Overture to "Tannhäuser," Wagner.

Dec. 19—Chorale Preludes ("Credo," "In dulci jubilo," "In Thee Is Joy"), Bach; "Christmas," Foote; "A Christmas Idyl," Dunn; Paraphrase on a Christmas Hymn, Faulkes; "Noel," Bach; "Meditation a St. Clotilde," James; Offertoire on Two Christmas Themes, Guilmant; "Christmas in Sicily," Yon; "Pageant Triumphal," Nevins.

J. Trevor Garmey, Brooklyn, N. Y.—Mr. Garmey played the following program at his organ vespers in the Union Church of Bay Ridge, Brooklyn, in November: Overture to the Occasional Oratorio, Handel; Chrysanthemum Song and "Elves," Bonnet; Fugue in C minor, Bach; "At the Convent," Borodin; Passacaglia, Rheinberger.

At his second vespers of the month he played: Allegro Pomposo, West; "Chant de Mal," Jongen; "The Little Bells of Our Lady of Lourdes," H. B. Gaul; Elegy, Borowski; Chorale Preludes, "Rejoice Now, Good Christians" and "My Inmost Heart Doth Yearn," Bach; Chorale in A minor, Franck.

Edward G. Mead, Mus. B., F. A. G. O., Oxford, Ohio—Mr. Mead appeared under the auspices of the Miami University School of Fine Arts at the Memorial Presbyterian Church Dec. 12 in a recital in which he played: First Movement from Fifth Sonata, Guilmant; "Vermeiland," Hanson; Prelude and Fugue in G major, Bach; Evening Song, Bairstow;

Chorale in E major, Franck; "O'er Still Meadows," Nevin; Christmas Pastoral, "From Heaven High to Earth I Come," Pachelbel; "A Rose Breaks into Bloom," Brahms; Chorale Preludes, "A Child Is Born in Bethlehem" and "Praise Be to Thee, Lord Jesus," Bach; Finale from Sixth Symphony, Widör.

Paul A. Humiston, Mus. B., A. A. G. O., Grand Rapids, Mich.—Mr. Humiston played this program Dec. 10 at the East Congregational Church: Allegro Appassionato (Fifth Sonata), Guilmant; Chorale (Cantata "Sleepers, Wake"), Bach; Pastoral Symphony ("The Messiah"), Handel; "The Holy Night," Bach; "Gesu Bambino," Yon; Intermezzo (Sixth Symphony), Widör; Two Canons in F sharp and C minor, Salome; "Colloquy with the Swallows" ("Scenes from the Life of St. Francis"), Bossi; Nocturne in A flat, Stoughton; Festival Toccata, Fletcher.

On Nov. 19 he played these works: Grave, Adagio, Allegro vivace (Second Sonata), Mendelssohn; Pastoral, Clewell; Fantasia in C minor, Bach; Gavotte Pastorale, Durand; Canzonetta, Maitland; Sketch in F minor, Schumann; Arabesque, Vierne; "Will-o'-the-Wisp," Nevin; Evening Song, Bairstow; Finale (Second Symphony), Widör.

Oct. 29 Mr. Humiston substituted for C. Harold Elinecke at the Park Congregational Church and played this program: Grave, Adagio, Allegro Vivace (Second Sonata), Mendelssohn; Pastoral, Clewell; Fantasia in C minor, Bach; "Dialogue in Quest," Canzonetta, Maitland; "Starlight," Bach; "Scherzo," Dubois; "Flight of the Bumble-Bee," Rimsky-Korsakoff; "Caprice Viennois," Kreisler; "Pomp and Circumstance," Elgar.

Stanley E. Saxton, Saratoga Springs, N. Y.—Mr. Saxton gave a request program in his recital at Skidmore College Monday afternoon, Oct. 27, the list being made up as follows: Passacaglia in C minor, Bach; Serenade, Schubert; "Flight of the Bumble-Bee," Rimsky-Korsakoff; "Caprice Viennois," Kreisler; "Pomp and Circumstance," Elgar.

On Nov. 10 Mr. Saxton played: Sonata, Op. 27, No. 2 (Adagio sostenuto), Beethoven; Gavotta, Martini; "L'Apres-Midi d'un Faune," Debussy; Barcarolle from "The Tales of Hoffman," Offenbach; Toccata on "Ave Maris Stella," Dupré; "Caprice Viennois," Kreisler; "Pomp and Circumstance," Elgar.

On Nov. 19 Mr. Saxton played: Sonata, Op. 27, No. 2 (Adagio sostenuto), Beethoven; Gavotta, Martini; "L'Apres-Midi d'un Faune," Debussy; Barcarolle from "The Tales of Hoffman," Offenbach; "Hymn of Glory," Yon.

Daniel R. Philippi, St. Louis, Mo.—In his half-hour noon recitals at Christ Church Cathedral, a musical institution in St. Louis, Mr. Philippi gave the following programs in December:

Dec. 5—Tone Poem, "Finlandia," Sibelius; Evening Song, Schumann; "La Fleuve," Raft; Minuet in A major, Boccherini; Toccata on "Ave Maris Stella," Dupré.

Dec. 12—Overture to "Coriolanus," Beethoven; "Ave Maria," Schubert; "Liebestraum," Liszt; "Evening Bells and Cradle Song," Macfarlane; March in D major, Handel.

Dec. 19—Prelude in C sharp minor, Rachmaninoff; "Kamennoi Ostrov," Rubinstein; Serenade, Schubert; Minuet in G major, Beethoven; Largo from "New World" Symphony, Dvorak.

Dec. 26—Christmas music: "In dulci jubilo," Bach; "Christmas Eve," Mauro-Cottone; "Evening Bells and Cradle Song," Macfarlane; "Dialogue in the Moonlight," "Wind in the Pine Trees" and "Canyon Walls," Clokey; "Galilee," Matthews.

Nov. 16 Mr. Snow played a Wagner program which contained these selections: Prelude, "Lohengrin"; "Walther's Prize Song," "Die Meistersinger"; "Forst Murmurs," "Siegfried"; "Fire Magic," "Die Walküre"; "Song to the Evening Star," "Tannhäuser"; "Dreams," from "Tristan"; Prelude to Act 3, "Lohengrin."

Ernest Mitchell, New York City—In his monthly recital at Grace Church Sunday afternoon, Dec. 14, Mr. Mitchell played these selections: Toccata and Fugue in D minor, Bach; Idyl, Baumgartner; "The Mystic Organ" (On Gregorian Melodies for the Third Sunday in Advent), Tourneur; Prelude to "Lohengrin," Wagner; Toccata on "Ave Maris Stella," Dupré; "The Mirrored Moon," Karg-Elert; "Chanson," Barnes; "Westminster Chimes," Vierne.

Mr. Mitchell gave a recital at St. Peter's Church, Morristown, N. J., on the new four-manual by Skinner, Nov. 26, and played this program: "Hosanna!" Dubois; Idyl, Baumgartner; Toccata and Fugue in D minor, Bach; Improvisation-Caprice, Jongen; "The Mirrored Moon," Karg-Elert; "Paraphrase-Carillon" (On a Georgian Melody), Tourneur; "Song without Words," Bonnet; "Under the Walnut Tree" (From "Hours in Burgundy"), Jacob; "Westminster Chimes," Vierne.

Warren F. Johnson, Washington, D. C.—Mr. Johnson played the following programs in short recitals before the evening service at the Church of the Pilgrims:

Dec. 7—Menuetto and Finale from Fourth Sonata, Guilmant; Nocturne, H. Brooks Day.

Dec. 14—Sonata in One Movement, Op. 39, Sidney Homer; "Souvenir Romantique," Nevin.

Dec. 21—First Movement from Sonata in A minor, Andrews; Impromptu No. 3, Coleridge-Taylor; "The Shepherd's Lament," Richter.

Dec. 28—Rhapsody on Two Christmas Hymns, Gigout; "Noel Ecossais," Guilmant; Christmas Fantasia, Faulkner.

Programs of Organ Recitals of the Month

Kate Elizabeth Fox, Dalton, Mass.—Short recitals are being given at the First Congregational Church preceding the morning service by Mrs. Fox, the organist and choirmaster. Recent offerings have included the following compositions: Symphony in D minor, Guilmant; Largo, Handel-Kraft; Allegro and Adagio (Symphony 6), Widor; "Canyon Walls" and "Jagged Peaks in the Starlight" (from "Mountain Sketches"), J. W. Clokey; Reverie, Dickinson; Cantabile and Finale (Symphony 6), Widor; Prelude in E flat, Bach; "Ave Maria," Schubert; "Pomp and Circumstance," Elgar; "Visions," Rheinberger; Fugue in E flat ("St. Ann's"), Bach; Aria in D, Bach; Intermezzo (Symphony 6), Widor; First Movement from Unfinished Symphony, Schubert.

Elwin Atwood Skinner, A. A. G. O., Laconia, N. H.—Mr. Skinner gave a recital Nov. 9 at First Church of Christ, Scientist, of which he is the organist, and drew an audience which filled the church, many coming from nearby towns. The program played by Mr. Skinner was as follows: Fantasia in C, Tours; Meditation, Morrison; "Lamentation," Guilmant; "Thistledown," Loud; "To a Wild Rose," MacDowell; Sonata in D minor, Op. 32, Guilmant.

Franklin Glynn, Memphis, Tenn.—Mr. Glynn played this program in his recital at the Idlewild Presbyterian Church Sunday afternoon, Dec. 7: "Benediction," Karg-Elert; Chorale Prelude, "Lord Jesus Christ, Turn Thou to Us," Bach; Theme with Variations and Fugue, Hollins; Largo in G (requested), Handel; Canon in B minor, Schumann; Improvisation, "The Storm" (requested); Ballad in D flat, Wolstholme; Allegro Vivace (Symphony 1), Vierne; Overture, "Euryanthe," Wever.

Sterling Marshall, Houghton, Mich.—Mr. Marshall is continuing his series of recitals, played on the first Wednesday evening of every month at Trinity Episcopal Church. Dec. 3 his program contained these compositions: Chorale Improvisation on "O Eternity, Thou Thunder Word," Karg-Elert; Chorale Improvisation on "How Beautiful Is the Light of the Morning Star," Karg-Elert; Gigue in A major, Bach; "The Christmas Pipes of County Clare," Gaul; "Christmas Chimes," d'Antilly; "Noel" ("Chant du Roi René"), Guilmant; Londonderry Air, arranged by Coleman; "Finlandia," Sibelius.

Willard Irving Nevins, New York City—In a recital at the Westchester County Center at White Plains Nov. 16 Mr. Nevins played: Fantasia in G minor, Bach; Irish Air from County Derry, arranged by Lemare; Gavotte, Wesley; Allegro con fuoco, from Sixth Sonata, Guilmant; Aria in Ancient Style, Rogers; "Elfes," "Variations de Concert," "Romance sans Paroles," Bonnet; "The Lost Chord," Sullivan; "Slumber Boat," Gaynor-Nevins; "On Wings of Song," Mendelssohn; Finale from First Sonata, Becker.

In his recitals Sunday evenings at the West End Presbyterian Church Mr. Nevins played these programs in December:

Dec. 7—"Dedication" (from "Through the Looking Glass" Suite), Deems Taylor; "Will-o'-the-Wisp," Gordon Balch Nevins; "Ave Maria," Schubert; "Finlandia," Sibelius.

Dec. 14—Solemn Prelude, Noble; Pastorale, Scarlatti; "Starlight," Karg-Elert; Fugue in G major, Bach.

C. Harold Einecke, Grand Rapids, Mich.—In his "hour of organ music" at the Park Congregational Church Wednesday afternoon, Nov. 5, Mr. Einecke played: "Sonata Tripartite," G. B. Nevin; Revere, Dickinson; "Caprice Poétique," Diggie; Three Negro Spirituals, Gillette; "Song of Exultation," Moline; "Con Grazia," Andrews; "Carillon" Sowerby; Second Toccata in C minor, Rogers.

For his recital Dec. 17, the last of the year 1930, Mr. Einecke prepared the following list of Christmas offerings: "Christmas," Dethlef; "Gesu Bambino"; "Yon"; "In dulci jubilo," Bach; Christmas Pastorale, Dinelli; "March of the Magi Kings," Dubois; "The Holy Night," Buck; "In Bethlehem's Town," Mueller; "Hallelujah Chorus" (from "Messiah"), Handel.

On Nov. 23 Mr. Einecke gave a lecture-recital at the Smith Memorial Congregational Church of Grand Rapids. The following program was played: Suite from "Water Music," Handel; "Dreams," Stoughton; Fugue in G minor, Bach; "Liebesfreud," Kreisler-James; Chorale Prelude, "In Thee Is Gladness," Bach; "Departing Day," Mueller; Allegro from Sixth Symphony, Widor.

Adolph Steuterman, F. A. G. O., Memphis, Tenn.—Mr. Steuterman's program at Calvary Episcopal Church for his seventy-fourth recital, Sunday afternoon, Nov. 23, was as follows: Preludio from

Third Sonata, Guilmant; "The Flight of the Bumble-Bee," Rimsky-Korsakoff; "Reve Angelique," Rubinstein; Prelude and Fugue in A minor, Bach; "The French Clock," Brunschein; Sketch, Schumann; Finale from First Symphony, Vierne; "Gesu Bambino," Yon; "Neptune," Stoughton.

Mr. Steuterman gave a recital Dec. 5 at the First Methodist Church of Tuscaloosa, Ala., and played as follows: Preludio from Third Sonata, Guilmant; "Liebestraum," Liszt; "The French Clock," Brunschein; Toccata and Fugue in E flat, Bach; "Ave Maria," Schubert; "Pomp and Circumstance," Elgar; "Visions," Rheinberger; Fugue in E flat ("St. Ann's"), Bach; Aria in D, Bach; Intermezzo (Symphony 6), Widor; First Movement from Unfinished Symphony, Schubert.

Henry F. Seibert, New York City—At a recital in Holy Trinity Lutheran Church Sunday afternoon, Dec. 7, Mr. Seibert played this program: Prelude and Fugue in E minor, Bach; "Gesu Bambino," Yon; "The Pygmies," Stoughton; Concert Scherzo in F, Purcell Mansfield; "Le Cygne," Saint-Saëns; Allegro moderato e serioso (Sonata 1), Mendelssohn; "Onward, Christian Soldiers," Whittemore; "Sleepers, Wake," Bach; "World, I E'en Must Leave Thee," Brahms; Caprice, Sturges; "Lead, Kindly Light," Lemare-Dykes; Second Pedal Study, Yon.

Edwin Arthur Kraft, F. A. G. O., Cleveland, Ohio—In his recital at Trinity Cathedral on the evening of Dec. 1 Mr. Kraft presented this program: Fugue in D major, Guilmant; Sonata; "The Ninety-fourth Psalm," Reubke; Scherzo, Hollins; Evening Song, Bairstow; Toccata de la Tombelle; Cantilene, McKinley; Arabe, John Gordon Seely; Triumphal March from "Sigurd Jorsalfar," Grieg-Kraft.

Andrew J. Baird, A. A. G. O., Poughkeepsie, N. Y.—In a recital at the Reformed Church Nov. 20, in which he was assisted by the Schubert Club of Port Jervis, N. Y., Mr. Baird played: "Sonata Tripartite," G. B. Nevin; "Lamentation," Guilmant; "Harmonies du Soir," Fryssinger; Passacaglia in C minor, Bach; Bell Rondo, Morandi; "The Girl with the Flaxen Hair," Debussy; "The Musical Snuff-box," Liadoff; Overture to "Tannhäuser," Wagner.

Hugh C. Price, Mus. M., La Salle, Ill.—In a recital of Christmas music at the high school auditorium Dec. 11 Mr. Price played these selections: Concert Overture, E flat, Faubles; Fantasie on Themes from "Faust," Eddy; Festival Prelude, Hugh C. Price; "Ave Maria," Schubert; "The Bells of St. Anne de Beaupré," Russell; "Hallelujah Chorus," Handel; "Little Star," Nevin; "Silent Night," Harker; "Adeste Fideles," Melville.

Ernest Prang Stamm, St. Louis, Mo.—Mr. Stamm, organist of the Second Presbyterian Church, played the following selections at his Sunday evening recitals during November:

Nov. 2—Suite in F, Corelli; "Romanza," Busch; Scherzando, Gillette; "Alta Marcia," Grey; Meditation, Capocci; Allegro, Rogers.

Nov. 9—Grand Fantasia, "The Storm," Lemmens; "A Cheerful Fire" (from "Fireside Sketches"), Clokey; "Elegiac Poem," Karg-Elert; March from Organ Suite, Rogers; Prelude and Fugue in G minor, Bach; Toccata from Organ Suite, Rogers.

Nov. 16—"Soir d'Automne," Swinnen; Intermezzo (from Second Symphony), Barnes; "Cantilene Nuptiale," Dubois; Toccata in B flat, Dunham; Pastorale, Rheinberger; Finale, Dunham.

Nov. 23—Toccata in D minor, Wood; "At Twilight," Stebbins; "Bells of St. Anne de Beaupré," Russell; Thanksgiving March, Lemare; Festival Fantasy, Armstrong; Fugue-Allegro (Third Sonata), Guilmant.

Nov. 30—"Alla Fantasia" (from "Sonata Tripartite"), Nevin; Oriental Intermezzo, Wheeldon; "Ora pro Nobis," Liszt; Processional, Battiste; Prelude (from Third Sonata), Guilmant; "Marche Religieuse," Gounod.

Mr. Stamm also played the following numbers at his monthly recital at B'Nai E. Temple, St. Louis, Sunday afternoon, Nov. 30, before a large audience: "Marche aux Flambeaux," Guilmant; Four Japanese Sketches; Grand Fantasia, "The Storm," Lemmens; Traditional Melody ("Mooz Zur"), Milligan; "Evening Bells and Cradle Song," Macfarlane; "Thanksgiving" (from Pastoral Suite), Demarest; Concert Overture in C minor, Mansfield.

Arthur H. Egerton, Aurora, N. Y.—In a recital at Wells College Nov. 19 Mr. Egerton presented this list of offerings: Musette and Minuet (from the opera "Alcina"), Handel; Battle March and Song of Victory (from the opera "King Arthur"), Purcell; "Chanson de Nuit," Elgar; Elegy, Abby Atwater; Berceuse

(from "Oiseau de Feu"), Stravinsky; Allegro (from Sixth Symphony), Widor.

Frederick C. Mayer, West Point, N. Y.—Mr. Mayer, the West Point organist, was assisted by Lucette Meillard, violinist, at his recital in the cadet chapel Sunday afternoon, Nov. 2. Mr. Mayer's part of the program included: March, "See the Conquering Hero Comes," from "Judas Maccabaeus," Handel; Dead March from "Saul," Handel; "At an Old Trysting-Place," MacDowell; "In Autumn," from "Woodland Sketches," MacDowell; "Prayer," Lemmens; March from "Sonata Pontificale," Lemmens.

Stanley Blake Smith, Torrington, Conn.—In a recital at Trinity Church Nov. 20 Mr. Smith, organist and choirmaster of Trinity, was assisted by his a cappella choir. The organ selections included: "Overture Triomphale," Ferrata; "Autumn," Stoughton; "Badinage," Timmings; "Harmonies du Soir," Fryssinger; Fugue, "St. Ann," Bach; "Carillon," Rogers; "Where Dusk Gathers Deep," Stebbins; Andante Cantabile, Tchaikowsky; Melody in F, Rubinstein; "Flat Lux," Dubois.

Reno B. Myers, Wichita, Kan.—Mr. Myers, professor of organ at the University of Wichita, was presented in a recital by the Wichita Musical Club at the West Side Presbyterian Church Dec. 4. Among those who assisted on the program were Mrs. H. A. Klepper, pianist; Mrs. Minnie Nash, violinist, and Miss Carol Schowalter, flutist. After a talk on the history of the organ Mr. Myers played: Fantasia for Organ and Piano, Demarest; "Entree du Cortège," Dubois; Adagio, Yon; "Au Couvent," Borodin; "Grand Choeur" in F, Salome; "The Harp of St. Cecilia" (organ, piano and violin), Wiegand; "A Monastery Evensong," Calver; "The Garden of Iram," Stoughton; "Drink to Me Only with Thine Eyes" arranged by Miles; "Fountain in the Moonlight," Frazer; "Marche Triomphale," Lorey; Christmas Pastorale, Harker; "The Nightingale and the Rose," Saint-Saëns; "By the Brook," Boisdefre; Toccata, Mailly.

Donald C. Gilley, Earlham, Ind.—Mr. Gilley, organist of Earlham College, played one of the recitals of the series at De Pauw University on the new four-manual Kimball organ in the Methodist Church of Greencastle, Ind., the afternoon of Nov. 19. Mr. Gilley's program was as follows: Sketch in C major, Schumann; "Benedictus," Couperin; Pastorale, Scarlatti; Prelude and Fugue in A, Walther; "Cortège," Debussy; "An Autumn Sketch," Brewer; "Song of Gratitude," Cole.

Joseph C. Beebe, New Britain, Conn.—Half of his program at the South Congregational Church Dec. 16 was devoted by Mr. Beebe to Bach compositions. His list of offerings included: Two Advent Chorale Preludes: "Now Come, O Saviour of the Lost" and "Sleepers, Wake, a Voice Is Calling"; Andante (Fourth Trio-Sonata), and Prelude and Fugue (A major), Bach; Third Rhapsody on Breton Carols, Saint-Saëns; "Christmas Eve" (Sicilian Suite), Mauro-Cottone; "The Magi Before Herod," Malling.

Walter Buzin, Mankato, Minn.—In a recital Sunday afternoon, Dec. 14, at Bethany Lutheran College, in which he was assisted by the Bethany A Cappella Choir, Mr. Buzin played: Christmas Fantasy, Rudnick; Chorale Preludes: "We Christians Do Now All Rejoice," W. F. Bach; "How Bright Appears the Morning Star," Weidenhagen, and "Ye Christians One and All Rejoice," J. S. Bach; "The Shepherds in the Field," Malling; Variations on "O Sanctissima," Kessel; Christmas Offertory, Barrett; Toccata (from Fifth Symphony), Widor.

Homer Whitford, Hanover, N. H.—In a recital at Rollins Chapel, Dartmouth College, Professor Whitford played the following program Dec. 4: Concert Overture in E flat, Faubles; "May Night," Palmgren; "Sunshine and Shadow," Gale; Sonata No. 6, in D minor, Mendelssohn; Suite, "In Fairyland," Stoughton; "Flat Lux," Dubois.

Mrs. Margaret MacGregor, Indianola, Iowa—Mrs. MacGregor, head of the organ department at Simpson College, gave a recital in the college chapel Nov. 25 and presented these offerings: First Movement from First Symphony, Maquire; Toccata and Fugue in D minor, Bach; "By the Brook," Boisdefre; Scherzino, "The Squirrel," Weaver; "Love's Old Sweet Song," Molloy-Lemare; Toccata, "Thou Art the Rock," Mulet.

BOOKS for MUSIC STUDENTS

MODULATION AND RELATED HARMONIC QUESTIONS

Arthur Foote
A comprehensive and practical treatise on the various means of modulation \$1.25

LESSONS IN ELEMENTARY HARMONY

Cuthbert Harris
For the student who desires to obtain a knowledge of the elementary principles of harmony. In four part exercises, both soprano and bass parts are given \$1.00
(Schmidt's Educational Series No. 412)

HARMONY AND MELODY

Alfred Hill
A book explaining how music is made \$1.50

Critical and Historical Essays

Edward MacDowell
One of the outstanding books on the history and development of the art of music 2.00

MUSIC: AN ART AND A LANGUAGE

Walter R. Spalding
An invaluable treatise for the better understanding of the works of the masters and the modern school 2.50

TONAL COUNTERPOINT

Walter R. Spalding
A practical text-book, dealing with the principles of free part-writing 2.50

FIRST YEAR MUSIC HISTORY

Thomas Tapner
The story of music in a very concise and attractive form for youth or adult. 1.75

FROM PALESTRINA TO GRIEG

First Year Music Biography.

A SHORT PRIMER IN THE ELEMENTS OF MUSIC

Gladys Cumberland

One hundred questions and answers on the rudiments of music, and a set of six "test papers" to prove the accuracy of the pupil's knowledge. A valuable handbook for individual or class use for students of any age40

Three Standard Text-Books on Harmony

ELEMENTS OF HARMONY

Stephen A. Emery

A book unexcelled for practical purposes wherever harmony is taught. Both melodies and basses are given for harmonization. (Augmented and Revised Edition) Price \$1.25 net

MODERN HARMONY IN ITS THEORY AND PRACTICE

Arthur Foote and Walter R. Spalding

Unique in its unparalleled handling of the entire subject from the first lessons to really advanced work Price \$1.50 net

KEYBOARD TRAINING IN HARMONY

Arthur E. Hecox

This method of teaching harmony makes the subject more interesting and enjoyable to many pupils than the usual written exercises.

(Schmidt's Educational Series No. 181 a-b)

Book I, \$1.00 net; Book II, \$1.25 net.

THE ARTHUR P. SCHMIDT CO.

Boston: 120 Boylston St. New York: 8 West 40th St.

Programs of Organ Recitals of the Month

Samuel A. Baldwin, New York City—In his recitals at the City College in December Professor Baldwin played a Bach program Dec. 3 and a Wagner program Dec. 7. His offerings for Dec. 17 were these: Festival Prelude on "EIN Feste Burg," Faulkes; Andantino in Modo di Canzona from Fourth Symphony, Tschalikowsky; Prelude and Fugue in D major, Bach; "Les Jongleurs" and "La Zingara" (from Sonata, "A Pageant"), Jepson; "Noel," Bedrich Wiedermann; "Chant de Noel," Pachelbel; "Une Vierge Fucelle" ("A Virgin Pure"), Le Begue; Finale, Franck.

The following was the program for Dec. 21: Sixth Symphony (two movements), Widor; "Colloquy with the Swallows," Bossi; Fantasia and Fugue in G minor, Bach; "Noel sur les Flutes," d'Aquin; Walloon Christmas Rhapsody, Ferrari; "The Old Castle," Moussorgsky; Andante Cantabile in B flat, Tschalkowsky; "Finlandia," Sibelius.

Arthur E. Croley, Toledo, Ohio—In a recital at the First Congregational Church on the evening of Dec. 9 Mr. Croley played these compositions: Suite, "Water Music," Handel; "Rhapsody Cata-lane," Bonnet; "Dedication," from the Suite "Through the Looking-Glass," Deems Taylor; Scherzo, Hollins; Finale from Symphony 1, Vierne.

Russell Gee, Painesville, Ohio—Mr. Gee, professor of music at Lake Erie College, gave a recital in St. Paul's Episcopal Church at Canton, Ohio, Nov. 30 and played: Sonata, Op. 80, Guilmant; Humoresque, Tschalkowsky; "The Old Castle," Moussorgsky; "Roulade," Blingham; Menuet, Clewell; "At an Old Trysting Place" and "By Smoldering Embers," MacDowell; Toccata, Foote.

Walter Howe, Andover, Mass.—In a recital at Abbot Academy the afternoon of Nov. 29 Mr. Howe, director of music at the academy, played this program: Suite in F, Handel; Prelude and Fugue in E flat, Bach; Sonata in G minor, Op. 28, Elgar; "Arié," Bonnet; "Clair de Lune," Karg-Elert; "Comes Autumn Time," Sowerby.

Mark L. Davis, Easton, Pa.—Mr. Davis played this program at Trinity Episcopal Church Sunday afternoon, Nov. 9: Andante con moto, Fifth Symphony, Beethoven; "Soir d'Automne," Swinburne; Allegro, First Symphony, Vierne; Meditation from "Thais," Massenet; Scherzo, Dethier; Minuet in D, Mozart; Serenata, Moszkowski; Allegro, Sixth Symphony, Vierne; Widor.

Larry Jean Fisher, Dallas, Tex.—Mr. Fisher gave a recital under the auspices of the Treble Clef Club at the Methodist Church of Sulphur Springs, Tex., Sunday evening, Nov. 23. His program consisted of these compositions: "Thanksgiving" (from "Pastoral Suite"), Demarest; "A Memory," Nearing; First Movement from Sonata in A minor, Borowski; "Chinoiserie," Swinburne; Concert Study, Yon; "The Legend of the Organ Builder" (first performance; translated from the German by Julia Dorr, with an original musical setting by Mr. Fisher); Largo from "New World" Symphony, Dvorak; "In a Persian Market," Ketelbey; "Lotus Land," Scott; "Marche Slave," Tschalkowsky.

Reginald W. Martin, A. A. G. O., Sweet Briar, Va.—In his most recent recitals at Sweet Briar College Mr. Martin has played: Chorale in A minor, Franck; "Carillon-Sortie," Mulet; Sonata, "The Ninety-fourth Psalm," Reubke; Prelude and Fugue in D major, Bach; Canon in B minor, Schumann; "Aubade," Lemare; "Up the Saguenay" and "Song of the Basket-Weaver," Russell; Prelude and Toccata, Berwald.

Charles J. Custer, Pottstown, Pa.—In a recital at the Church of the Transfiguration Nov. 11 on the three-manual Skinner organ Mr. Custer played the following compositions: Grand Offertoire in C minor, Battiste; "Swan Song," Blumenthal; Humoreske, F. E. Ward; Sonata No. 3 (Preludio and Adagio), Guilmant; "Evening Bells and Cradle Song," Macfarlane; Intermezzo, Rogers; "An Algerian Sketch," Stoughton; Overture to "William Tell," Rossini.

Luther Theodore Spayne, M. Mus., Fayette, Mo.—In a joint faculty recital with Miss Elizabeth Wilkin, contralto, of Central College, Professor Spayne played the following organ numbers Nov. 24 in the conservatory recital hall: "Grand Chœur Dialogue," Gigout; Minuet in A, Boccherini; Toccata and Fugue in D minor, Bach; "Gondoliera," Goss-Custard; Humoresque, "L'Organo Primitivo," Yon; "Canyon Walls," Clokey; Toccata from Fifth Symphony, Widor.

LaVahn K. Maesch, Appleton, Wis.—In his twilight recital at the First Congregational Church Dec. 19 Mr. Maesch of Lawrence College presented the following Christmas program: Christmas Meditation on "The First Noel" and "Holy Night," Burdett; Two Variations on the Christmas Carol, "Puer nobis nascitur," Guilmant; "Noel Languedocien" (Carol

from Southern France), Guilmant; "Chimes of St. Mark's" (Venice), Russo; "Christmas in Sicily," Yon; "Christmas Pipes of County Clare," Gaul; Variations on "Holy Night," Harker; "Fantasie sur deux Noëls," Bonnet.

Douglas Campbell, Goderich, Ont.—In a short recital Nov. 9 at the North Street United Church Mr. Campbell played this program: Fugue in G, Bach; Air ("Water Music") Suite, Handel; Prelude to Act 3, "Lohengrin," Wagner; Prelude in G minor, Rachmaninoff; "Song of the Basket Weaver," Russell; Allegro (Overture to the Occasional Oratorio), Handel; "Prére à Notre Dame" ("Suite Gothique"), Boellmann.

Bruce H. Davis, Oberlin, Ohio—Mr. Davis gave a recital at Finney Chapel, Oberlin College, Dec. 15. His program included the following works: "Symphonie Romane," Widor; "Noel, with Variations," d'Aquin; Sonata in B flat major (MSS) (Dedicated to Bruce H. Davis), George W. Andrews.

George O. Lillich, Oberlin, Ohio—In a recital at Warner Hall, Oberlin College, Dec. 8 Mr. Lillich played these compositions: Introduction and Passacaglia, Op. 63, No. 5, Reger; Chorale from Cantata No. 147, "Jesus bleibet meine Freude," Bach-Grace; Toccata, Adagio and Fugue in C major, Bach; "The Soul of the Lake," Karg-Elert; "Pantomime," Jepson; "Flat Lux," Dubois.

David R. Pew, Oxford, Ohio—In a recital at the Chapel of the Transfiguration, Glendale, Ohio, Nov. 28 Mr. Pew played the following program: "Piece Heroïque," Franck; Chorale, "A Rose Breaks into Bloom," Brahms; Intermezzo, Callaerts; Toccata and Fugue in D minor, Bach; Siciliano, Bach; "Priere à Notre Dame," Boellmann; Fountain Reverie, Fletcher; "Triumherel," Schumann; Toccata (Symphony 5), Widor.

Dr. Ray Hastings, Los Angeles, Cal.—Numbers played in recent popular programs by Dr. Hastings at the Philharmonic Auditorium have included: Prelude to "Parsifal," Wagner; Andantino, G minor, Franck; "The Little Shepherd," Debussy; "Hosanna," Wachs; "From the South," Gillette; "Celestial Triumph" from "Meistersfele," Bolto; "Laudamus" (new), Doud; Prelude and Fugue, D major, Hastings.

Laurel Everett Anderson, Lawrence, Kan.—Mr. Anderson, the university organist, has played these programs in the Sunday vesper recitals at the University of Kansas:

Nov. 9—Aria in F, Handel; "Praeludium pro Organo Pleno," Bach; Minuet in A, Boccherini; Chorale, Honegger; Symphony 2, First Movement, Allegro Risoluto, Vierne.

Nov. 23—"Carillon," Vierne; Aria in F, Bach; Prelude to "Lohengrin," Wagner; Chorale in E major, Franck.

Verne R. Stilwell, Grand Rapids, Mich.—Mr. Stilwell played the first of a series of monthly recitals on the new Kimball organ in Grace Episcopal Church Nov. 30. These recitals will be given on the last Sunday evening of every month. The initial program was as follows: Fantasia, Bubeck; "Clair de Lune," Karg-Elert; "To a Wild Rose," MacDowell; Berceuse ("Jocelyn"), Godard; Toccata and Fugue in D minor, Bach.

Charlotte Hall Lohnes, Warren, Pa.—At a musical service sponsored by the Warren County Ministerial Association, at the First Methodist Church, Nov. 20 Mrs. Lohnes played these organ selections: Prelude, de la Tombelle; "Northern Lights," Torjussen; "Pyramids" ("Egyptian Suite"), Stoughton; Rhapsody.

Frank M. Church, Washington, D. C.—In a Christmas program at Arlington Hall Dec. 12 Mr. Church, director of music, played: Chorale Preludes, "Break Forth, O Beauteous Heavenly Light" and "Rejoice and Sing," Bach; "The Shepherds in the Field," Malling; Pastoral Symphony from "The Messiah," Handel; Rhapsody on Christmas Hymns, Gigout; "March of the Magi Kings," Dubois; "Hosannah," Lemmens.

Henry A. Ditzel



HENRY A. DITZEL gave his third annual presentation of Christmas carols under the auspices of the Scottish Rite of Dayton, Ohio, Sunday afternoon, Dec. 21, at the Scottish Rite Cathedral, and the event was attended by 2,500 people. Mr. Ditzel's carol programs have come to be accepted as a feature of the Christmas season. The organist was assisted by the trumpet quartet of Lytle's band. He played the following varied list of selections: "Adeste Fideles"; "Beside Thy Cradle Here I Stand," Bach; "Chant de Noel," Pachelbel; "O Little Town of Bethlehem," Redner; "Carillon," Mansfield; "Thousand Tiny Candles," Old German; "How Brightly Gleams the Morning Star," Nicolai; Polish Lullaby; Carol of the Russian Children; "Christmas Evening," Mauro-Cottone; "Hallelujah Chorus," from "The Messiah," Handel; "I Saw Three Ships," Tynan-Crawford; "Christmas in Sicily," Yon; "Noel Saoviens," Martin; Berceuse, de Launay; "March of the Magi," Dubois; Cradle Hymn, Luther; "It Came upon the Midnight Clear," Willis; "Silent Night," Old German; "Hark! the Herald Angels," Mendelssohn.

Boy Organist Is Heard.

Felix McGuire, Jr., the 13-year-old boy organist of Harrison, N. Y., played every Tuesday, Thursday and Saturday in November from 6:30 until 7 p. m. at the Mamaroneck Playhouse, Mamaroneck, N. Y., and was heard by large audiences. He played selections from Bach and other classical composers. His programs were played from memory.

Miss Bernice McCoy, one of Orson E. White's organ pupils, has been appointed organist of the Park Avenue Evangelical Church of Racine, Wis. Miss McCoy is only 17 years of age.

DENISON BROS.
Manufacturers of
ORGAN STOP KNOBS FOR CHURCH
AND REED ORGANS
Name Plates, Pistons, Tilting Tab-
lets, Stop Keys, etc., of all kinds of
Ivory and Imitation Ivory
Established 1877

DEEP RIVER CONN.

Mudler, Hunter Co., Inc.

PIPE ORGANS

2630-38 West Gordon St., Philadelphia, Pa.

"CATALOG ON REQUEST"

PAUL E. GROSH

B.M.

ORGAN—PIANO

Grove City (Pa.) College

KINDER

PHILADELPHIA

ARCHER LAMBUTH

ORGANIST CENTRAL CHURCH
ORCHESTRA HALL, CHICAGO

Hugo Goodwin

CONCERT ORGANIST
GRINNELL COLLEGE
GRINNELL, IOWA

FREDERICK M. SMITH

A. A. G. O.

Organist and Choir Director
Incarnation Lutheran Church
Brooklyn, N. Y.

E. AULBACH

201 S. ASHLAND AVE.
Monroe 1211
CHICAGO

George B. Kemp, Jr.

ORGANIST

25 Johnson Avenue
INDIANAPOLIS, IND.

G. DARLINGTON RICHARDS

Organist - Choirmaster
SAINT JAMES' CHURCH
Madison Avenue at 71st Street
NEW YORK
Ten-Lesson Course in
Boy-Choir Training

CARL McKinley

New England Conservatory
BOSTON

Claude L. Murphree

University of Florida

GAINESVILLE FLORIDA

CHARLES H. DEMOREST

A. A. G. O.
ORGANIST and CHOIRMASTER
St. Paul's Episcopal Church
Chicago Musical College
64 East Van Buren Street, Chicago

ALLEN W. BOGEN

RECITALS

ORGANIST—
Tenth Church of Christ, Scientist
Chicago Mendelssohn Club
5429 Harper Avenue
Phone: Dorchester 1918

AUSTIN FOR ASTORIA CHURCH

Three-Manual to Be Placed in Church of Most Precious Blood.

Following are the specifications of an organ being built for the Catholic Church of the Most Precious Blood in Astoria, Long Island, N. Y., by the Austin Organ Company of Hartford, Conn.:

GREAT ORGAN.

Tibia Clausa (extended), 16 ft., 29 pipes, 44 notes.

*First Open Diapason, 8 ft., 73 pipes.

*Second Open Diapason, 8 ft., 73 pipes.

Melodia, 8 ft., 73 pipes.

Gemshorn, 8 ft., 73 pipes.

Dulciana, 8 ft., 73 pipes.

*Octave, 4 ft., 73 pipes.

*Harmonic Flute, 4 ft., 73 pipes.

*Tuba Harmonic, 8 ft., 73 pipes.

*Chimes, 25 tubular bells.

Enclosed in Choir expression box.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.

Open Diapason, 8 ft., 73 pipes.

Gedeckt, 8 ft., 73 pipes.

Viole d'Orchestre, 8 ft., 73 pipes.

Salicional, 8 ft., 73 pipes.

Vox Celeste, 8 ft., 61 pipes.

Flauto Traverso, 4 ft., 73 pipes.

Cornet, 3 ranks, 183 pipes.

Cornopean (large scale), 8 ft., 73 pipes.

Orchestral Oboe, 8 ft., 73 pipes.

Vox Humana (separate chest, box and tremolo), 8 ft., 61 pipes.

Tremolo.

CHOIR ORGAN.

†Diapason, 8 ft., 73 notes.

†Melodia, 8 ft., 73 notes.

Flute Celeste, 8 ft., 61 pipes.

Viola, 8 ft., 73 pipes.

†Gemshorn, 8 ft., 73 notes.

†Dulciana, 8 ft., 73 notes.

*Harmonic Flute, 4 ft., 73 notes.

Clarinet, 8 ft., 73 pipes.

Corno d'Amore, 8 ft., 73 pipes.

Chimes (from Great), 25 notes.

Tremolo.

†Interchangeable with Great organ.

PEDAL ORGAN.

Resultant Bass, 32 ft., 32 notes.

Open Diapason, 16 ft., 32 pipes.

Bourdon, 16 ft., 32 pipes.

Lieblich Gedeckt (from Swell), 16 ft., 32 notes.

Octave (extended Open), 8 ft., 12 pipes, 20 notes.

Flute (extended Bourdon), 8 ft., 12 pipes, 20 notes.

Tuba Profunda (extended Tuba), 16 ft., 12 pipes, 20 notes.

Chimes (from Great), 25 notes.

The order for this instrument was placed through Herbert Brown, New York representative of the Austin factory.

Death of Ida Bronson Dudley.

Mrs. Ida Bronson Dudley, widow of J. T. Dudley and one of the best-known residents of Leavenworth, Kan., died at her home in that city Nov. 23. For more than twenty-five years Mrs. Dudley was organist and choir director of St. Paul's Episcopal Church. She is survived by one son, Bide Dudley of New York City, and three daughters.

N. DOERR

Electric Blowers Installed
Overhauling, Rebuilding
Voicing, Tuning and Repairing
Estimates Furnished on
New Organs

2420 West 16th Street
CHICAGO, ILL.

PHONES: Shop, Canal 2218
Residence, Lawndale 2472

Buhl Organ Co., Inc.

Successors to
Buhl & Blashfield Organ Co.
PIPE ORGANS
1019 Seymour Avenue
UTICA, N. Y.

H. WILLIAM HAWKE

Mus. Bac.
ST. MARK'S CHURCH
1625 Locust Street
Philadelphia, Penn.

PIETRO YON

853 Carnegie Hall
New York City

James Philip Johnston, F.A.G.O.

Organist and Choirmaster
Westminster Presbyterian Church
DAYTON, OHIO

Ralph A. Harris

B. A., A. A. G. O.
Organist and Choirmaster
St. Paul's Episcopal Church
157 St. Paul's Place Brooklyn, N. Y.

Frank A. McCarrell

Organist and Choirmaster
Pine Street Presbyterian Church
HARRISBURG, PA.
Recitals and Instruction
2519 NORTH SECOND STREET

WILLIAM RIPLEY DORR

St. Luke's Church, Long Beach
REPRESENTATIVE:
THE HALL ORGAN COMPANY
Address:
Palos Verdes Estates, California

Walter Wild, F. R. C. O.

Clinton Avenue
Congregational Church
BROOKLYN, N. Y.

ZEUCH

BOSTON

C. Harold Einecke

ORGANIST and CHOIRMASTER
Park (First) Congregational Church
4-m Skinner
GRAND RAPIDS, MICHIGAN

CHARLES E. CLEMENS

Mus. Doc.
Professor Emeritus of Music
Western Reserve University
RECITALS AND INSTRUCTION
1719 East 115th Street Cleveland, Ohio

A. LESLIE JACOBS

ORGANIST and DIRECTOR
of MUSIC
Wesley M. E. Church, Worcester, Mass.

Palmer Christian

ORGANIST
University School of Music
ANN ARBOR, MICH.

Ernest Prang Stamm

CONCERT ORGANIST — INSTRUCTION
Second Presbyterian Church
B'nai El Temple
Music Supervisor Beaumont High School
ST. LOUIS, MO.

Harris S. Shaw

A. A. G. O.
Piano, Organ and Coaching
(Head of Piano and Organ, University
of New Hampshire)
175 Dartmouth St., Boston, Mass.

PAUL A. HUMISTON

MUS. B., A. A. G. O.
Organist and Director of Music
East Congregational Church
Grand Rapids, Michigan

SIBLEY G. PEASE

Official Organist Elks Temple
Organist-Choirmaster St. James
Episcopal Church
Res. 322 South Mansfield Ave.
Los Angeles, Calif.

Mus. B.

F. A. G. O.

SHELDON FOOTE

Concerts Instruction
First Methodist Church El Dorado, Arkansas

LATHAM TRUE

Faculty of Music
Castilleja School
Palo Alto, California

George H. Clark

Organist and Choirmaster
Grace Episcopal Church
Oak Park, Illinois
RECITALS—INSTRUCTION

HERBERT E. HYDE

ST. LUKE'S CHURCH, EVANSTON, ILL.
Western Representative
SKINNER ORGAN CO.
64 E. Jackson Blvd.
Chicago

James Emory Scheirer

ORGANIST and DIRECTOR OF
MUSIC
Salem Reformed Church
Harrisburg, Penna.

Dr. RAY HASTINGS

Concert Organist
Philharmonic Auditorium
LOS ANGELES, CAL.

Henry A. Ditzel

ORGANIST and CHOIRMASTER
First Lutheran Church
Dayton, Ohio

RUSSELL HANCOCK MILES

B. Mus.
Assistant Professor, Organ and Theory
UNIVERSITY OF ILLINOIS Urbana
Organist and Director, Emmanuel Episcopal Church, Champaign, Illinois
RECITALS

WALTER KELLER

Mus. D., F. A. G. O.
Director Sherwood Music Schools
RECITALS, INSTRUCTION
300 Fine Arts Bldg. CHICAGO

JOHN HARMS

A. A. G. O.
St. Paul's School, Concord, N. H.

ALBAN W. COOPER

ORGANIST—DIRECTOR
Trinity Episcopal Church
ELIZABETH, N. J.
P. O. Box 107
RECITALS INSTRUCTION

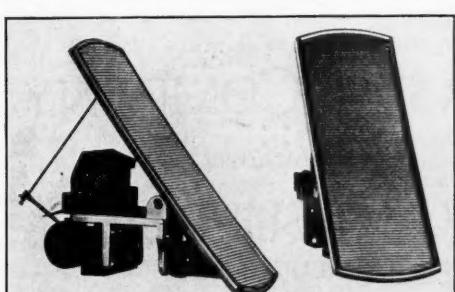
Guy C. Filkins

CONCERT ORGANIST
Central Methodist Church
Detroit, Mich.

AUGUST A. KLANN

Manufacturers of

All Kinds of Electro-Magnets for Organs, Etc.



KEY
COUPLERS
RELAY
COUPLERS
COUPLER
SWITCHES
AND ALL
OTHER
ELEC-
TRICAL
PARTS

(Park Station)

WAYNESBORO, VIRGINIA

Laurel Everett Anderson



LAUREL EVERETTE ANDERSON, university organist at the University of Kansas, was re-engaged for a recital on the four-manual Skinner organ in the Grand Avenue Temple, Kansas City, Dec. 15, as guest artist of the Kansas City Music Clubs. This is the second year in succession that Mr. Anderson has appeared in the Kansas City series. In his recital last year Mr. Anderson won the recognition of being one of the outstanding organists heard in Kansas City, and the recital this year has been arranged because of the repeated demands of Kansas City musicians for a return recital in spite of the tradition against re-engagements for any artist in succeeding years.

Dedicates Kilgen at Pelham Bay.

After the Rt. Rev. John J. Dunn, auxiliary bishop of New York, had blessed the new Kilgen organ installed in St. Theresa's Church, Pelham Bay Park, Bronx, Sunday evening, Nov. 30, the following program was played by Franklin Coates of New York City: "Ecce Sacerdos," Witt; "Noel" Variations, Guilmant; Toccata and Fugue in D minor, Bach; "Echo" and "Minuetto Antico e Musetta," Yon; Toccata, Yon; March in D, Guilmant.

Arranges "Old Hymns Night."

At the Presbyterian Church of Jamesburg, N. Y., an "old hymns night" was given at a union evening service Nov. 30. The service was arranged by Ralph E. Maryott, organist of the church, with the co-operation of the Jamesburg Choral Society.

Percy B. Eversden

M. A., Mus. Doc.

Recitals — Instruction

4752 Lewis Place, St. Louis, Mo.

Louise Carol Titcomb

F. A. G. O.

CONCERT ORGANIST

Church of the Holy Communion
St. Louis, Mo.
Lindenwood College, St. Charles, Mo.**HAROLD TOWER**

Organist and Choirmaster

St. Mark's Pro-Cathedral

GRAND RAPIDS, MICHIGAN

Wilbur H. Rowand

A. A. G. O.

SHORTER COLLEGE

Rome, Georgia

Paul Allen Beymer

ORGANIST and CHOIRMASTER

The Temple

CLEVELAND

Organist Flatbush Presbyterian Church
Brooklyn, New York**Thorndike Luard**

WELTE-TRIPP ORGAN

CORPORATION

Sound Beach, Conn.

Edward G. Mead

A. B., Mus. Bac., F. A. G. O.

HEAD OF ORGAN AND THEORY

School of Fine Arts, Miami University

Oxford, Ohio

RECITALS

Candidates prepared for A. G. O.

Exams. by correspondence.

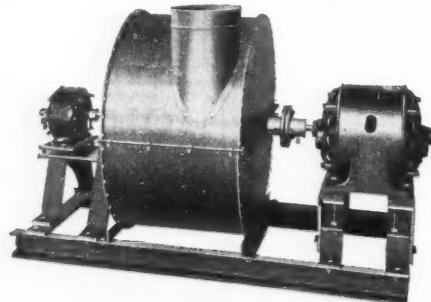
Dance of the Gulls

(Minuet)

for Organ (new), By

Lily Wadhams Moline

Published by Clayton F. Summy Co.

Perfectly Balanced Organ Blower

The SIMPLEX ORGAN BLOWER is a perfectly balanced equipment, operating with the least of friction and minimum of sound under all conditions.

Of all-steel, rigid construction, and in every detail built for satisfaction and endurance.

Write for new catalogues.

B. F. BLOWER CO., Inc.
FOND DU LAC, WISCONSIN

FRANK VAN DUSEN, A.A.G.O.
ORGAN INSTRUCTOR

Church Service Playing — Concert — Theatre — Broadcasting

Mr. Van Dusen's reputation as a teacher has been established by the unsurpassed record of his students.

Four pupils have played as soloists with the Chicago Symphony Orchestra.

One has held the post of Associate Organist of the Chicago Symphony Orchestra and has a growing reputation as one of America's foremost brilliant concert organists.

Many are prominent organists in leading Chicago churches and in churches, colleges and theatres throughout the country.

Courses of Study Lead to Diplomas and Degrees

Address

ORGAN SCHOOL
American Conservatory of Music
KIMBALL HALL—CHICAGO

WOODSTOCK**Modern Typewriter for Modern Business**

It was built for the business of today.

It was designed to excel all other machines in efficiency, to complete and round out big business organizations in its standpoint of neatness, speed, accuracy and satisfaction in work done a little better than it was ever done before.

Ask for Demonstration

WOODSTOCK TYPEWRITER COMPANY
35 N. Dearborn Street
Chicago, Ill.

We can furnish you with everything from a leather nut to a complete Pipe Organ

WRITE TODAY FOR PRICES

ORGAN SUPPLY CORPORATION

540-550 East Second Street

ERIE, PENNA.

CONSOLES

PIPES

CHESTS

DURST & COMPANY*Manufacturers***ORGAN SUPPLIES**
OF ALL KINDS

32nd ST. HAZEL TO POPLAR
ERIE, PA.

Significant Service Is Held to Install New York Organist

In its December issue The Diapason recorded a significant event Nov. 9 in a New York church when it installed its organist with a service very much like that at which a minister is installed. The occasion was the assumption by Miss Lucy Clarke Street of the post at Christ Church (Presbyterian). Dr. Clarence Dickinson, organist and choirmaster of the Brick Presbyterian Church and head of the School of Sacred Music at Union Theological Seminary, who delivered the charge to the organist, made a brief address in which he said:

I have often suggested to the church organs and choir masters working with me that they put up on the front of their organ consoles, as a little "text" for the weekly "sermons" of the organ and choir, a quaint saying of an old dean of Bristol in the sixteenth century: "A song may find him who a sermon flies!" What a wonderful chance for a choir and its director!

Someone who is, perhaps, not in the mood for any sermon, or, that day, for that particular sermon, and so, as the picturesque old dean describes it, he is "flying from it!" Oh! his body may be sitting very properly in the pew, but his mind and spirit may be far away! That day the sermon may have no message for his soul. Will perhaps a song find him? Isn't it worth while for the choir and the director to "take a dare" on this? There may be the message that speaks God's glory, Christ's love, the tenderness of the ever-present Comforter, to that soul.

There was an old Archbishop Sampson who used to go out on the bridge near his cathedral before service and play the harp, and sometimes sing. Everybody crossed that bridge, and many would stop and listen, and then they would go with him into the cathedral to hear what it was that inspired him and those strains of music, and to learn further about the glory, and goodness, and love about which he sang.

Alas! this is not always the way of it! A young man's thesis for the degree of bachelor of divinity came to me to read the other day. He is to enter the Methodist ministry and his subject was "John Wesley and His Influence on Church Music." He quoted a saying of one of Wesley's contemporaries: "Where one is converted by Wesley's sermons, hundreds are reached by his songs." To this the young man adds: "Wesley drew many into Methodism by his music; but I feel that too often today we may be driving them out by ours."

That will never happen with you here, I know; with the devotion of you-of-the-choir to your Master, Christ Jesus, to whom you render this glad service, you will be able to bring joy and exaltation to many, uplifting of spirit, or comfort, or calmness and a sense of sustaining love and tenderness—or even, just a touch of beauty which makes the world seem a lovelier place.

In this service you, the director, and the choir supplement that of your minister. But it is yours to do more than that, as his collaborator. It is yours, in full understanding of his plans and purposes, to emphasize and intensify his message, by illuminating especially one side of it, the emotional side, through the direct, unreasoning appeal which music can make (even music without words). In the early part of the service it is yours to create the mood for his sermon to be received; after the sermon it is yours to emphasize or to illuminate it emotionally.

A well-known preacher once said to me: "After all, no amount of reasoning can so convince me that 'The Lord is mindful of His own'—He remembereth His children" as does the simple song." A famous preacher back in the twelfth century, when he was making an especially impassioned point in his sermon, used sometimes to cry out: "Now if there be any singer and maker of ballads in the congregation, let him set this to music, and let it be sweet and powerful, so that it will appeal to all hearts." So should the music of the service reinforce your minister's message.

The hardest part for you as director, and for you of the choir, as leaders in the church's worship, will be the steady, faithful pull of preparation, and especially the never forgetting that the choir is a body, of which each part must function; that the hands cannot say "It is not necessary for me to be there, at service or rehearsal"; for the arms, alas, do not function properly without the hands; for always, if one part of the body ceases to function, even for but one service or one rehearsal, the efficiency of the body is diminished.

I charge you that we shall pledge our

service as organists and directors of music, as singers in choirs—that we shall pledge it faithfully and joyously. To me the music of the service is the alabaster box of precious ointment which Mary gave to Christ. And there were those who did not see how significant was that service. But how dearly our Master cherished the precious gift, and the love that prompted it!

Equally of interest was the charge to the congregation, delivered by the Rev. Cameron P. Hall, pastor of the church, in which he spoke as follows:

This is an important event in the life of our church, as we install our new organist. No church can rise above the life of worship of its members. Unless we are continually finding and sharing God in worship, nothing great can be done by us. And as our music goes, so largely will our worship be. We know from experience that without the help of music our steps are slower and the way is harder into the presence of God.

And so at this significant service I would remind you who sit in the pews of three thoughts. First, that our organist is interested in you. It takes more than a good player on the organ to make a good church organist. A church is a friendly place and one who lacks an interest in people has no place in the life of a church. The best kind of an organist is one who is friendly because of a real liking for people. Miss Street is that sort of a person, as all who know her know. And that means that we must do our share in bringing about friendly relationship between ourselves and her who leads us in our music. It takes two to make friends.

Again, our organist is interested in good music—in the best there is. Christ Church is used to having leaders whose standards are the highest, and this holds true of our music. Whenever we come in touch with music at Christ Church, it is music that is fine which we hear. Perhaps the members of the choir feel at times that their work makes heavy demands upon them—but remember that you have here the chance of learning music under the leadership of one whose taste in music is of the highest and whose vision of music sees the best. Perhaps church members feel at times their contributions are too generous—but let us recall that within these four walls we listen to music that in itself is worth more than we can give.

And so because we have an organist one who is loyal to music at its finest, we are called upon for a response worthy of such standards. Are we fine enough in spirit to appreciate good music? If we are not, are we large enough in spirit to want to grow into such appreciation? Let us come to our services as though we were standing upon holy ground—but let us recall that within these four walls there is beauty comes from God.

And I would remind you also that as a group of worshippers we look to music to lift us into the presence of God. The right sort of playing in a church works wonders upon the souls of men—it will heal, restore, gladden, inspire. And our organist wants to feed the hunger of men's souls through the ministry of music. We may help this to come to pass by the spirit in which we come to worship. There is always a give and take between those in the congregation and the one in the pulpit or upon the organ bench. If you need what we try to give, we need you to draw out the best we have.

And so I charge you to let Miss Street feel that you are looking to her for help in the deep things of the soul. You will not have to put this into words—the hunger and thirst in your soul will make itself felt through communion of spirit with spirit. I ask for her (what I also ask for myself)—through your own earnestness challenge her to be an instrument of God on your behalf. And if you do this, I can assure you that it will seem to you that

God is at the organ;
I can hear
A mighty music echoing
Far and near.

God is at the organ,
And the keys
Are storm-strewn billows
Moorland, trees.

God is at the organ;
I can hear
A mighty music echoing
Far and near.

McCurdy Directs Trenton Singers.
The Trenton, N. J., Choral Art Society, conducted by Alexander McCurdy, the Philadelphia organist, with Theodore Keller at the organ, gave an excellent program at the Y. M. C. A. auditorium in Trenton Nov. 25. This auditorium has a Skinner organ. Theodore Saidenberg, pianist, played a group of solos. Both piano and organ accompaniments were given for some of the numbers, and were very effective.

SECOND AUSTIN FOR CHURCH

Scheme of Stops of Chapel Instrument in Sixth U. P. at Pittsburgh.

Following is the scheme of stops of the three-manual built by the Austin Organ Company for the chapel of the Sixth United Presbyterian Church of Pittsburgh, supplementing the larger Austin in the main church:

GREAT ORGAN.
Open Diapason, 8 ft., 73 pipes.
Gross Flöte, 8 ft., 73 pipes.
Flute Harmonic, 4 ft., 73 pipes.
Chimes, 25 tubes.

SWELL ORGAN.
Bourdon, 16 ft., 97 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 73 notes.
Saricinal, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 notes.
Nazard, 2 2/3 ft., 61 notes.
Flautina, 2 ft., 61 notes.
Contra Oboe, 16 ft., 12 pipes.
Oboe, 8 ft., 73 pipes.
Posaune, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Oboe Clarion, 4 ft., 73 notes.
Tremolo.

CHOIR ORGAN.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 85 pipes.
Unda Maris, 8 ft., 61 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Dulcet, 4 ft., 73 notes.
Quintette, 2 2/3 ft., 61 notes.
Dulce, 2 ft., 61 notes.
Clarinet, 8 ft., 73 pipes.
Tremolo.

PEDAL ORGAN.
Resultant Bass, 16 ft., 32 notes.
Open Diapason, 16 ft., 44 pipes.
Bourdon, 16 ft., 32 pipes.
Octave, 8 ft., 32 notes.
Gedeckt, 8 ft., 32 notes.
Posaune, 16 ft., 12 pipes.

Arthur B. Jennings, Jr., organist of the church, played a recital to open the new instrument on the evening of Nov. 17 and the program was published in the Pittsburgh column in the December issue of The Diapason.

Dedicates Bartholomay Organ.

Samuel B. Gaumer, organist and choir director at Trinity Lutheran Church, Norristown, Pa., played the dedication recital on the new Bartholomay organ in Zwingli Reformed Church, Souderton, Pa. The organ was given by George Zendt as a memorial to his parents. It is a "straight" instrument of twelve stops with a set of Deagan chimes. Mr. Gaumer had the privilege of playing to a crowded church and his program included compositions of Sibelius, Stark, Stoughton, Dubois, Lemare, Kinder and Tschaikowski.

ERNEST WHITE
ORGANIST
ST. JAMES' CHURCH
Walnut and Twenty-Second Sts.
PHILADELPHIA

Marshall Bidwell
A. A. G. O.
CONCERT ORGANIST
Municipal Organist of Cedar Rapids
Coe College, Cedar Rapids, Iowa

MAX GARVER
MIRANDA
A. A. G. O.
RECITAL ORGANIST
Beloit College, Beloit, Wis.

WILLIAM F. SPALDING
Organist and Choirmaster
Emmanuel Episcopal Church
Denver, Colorado

W. LAWRENCE CURRY
BEAVER COLLEGE
Trinity Episcopal Church
Wilmington, Delaware
Asbury University Church
Philadelphia

C. M. TOPLIFF, Organ Builder
41 Strong St., Rochester, N. Y.
Let us modernize the old church organ.
We do all kinds of work up to a complete new organ.
Chimes and harps furnished.
Kinetic fan blower furnished and installed

BUILDING **LaMARCHE** **REPAIRING**
MAINTAINING **PIPE ORGANS** **REBUILDING**
6525-31 Olmsted Ave. **CHICAGO** **Newcastle 2071**
CONCERN **SINCE 1918**

F. A. BARTHOLOMAY & SONS
Designers and Builders of
PIPE ORGANS
Actions Installed for Ringing Tower Chime Bells
ESTABLISHED 1868
N. E. Cor. American and Bainbridge Sts., Philadelphia, Pa.

CHARLES GALLOWAY
ORGAN RECITALIST **INSTRUCTION**

Lessons given on latest type pipe organ at my residence-studio. Practice hours arranged if desired. Organ specifications prepared or examined. Harmony, Counterpoint, analysis—private or class. Pupils' recitals given monthly. Address
4171 Magnolia Avenue, St. Louis, Mo.

L. LEET **ORGANIST-DIRECTOR**
FIRST CONGREGATIONAL CHURCH,
WESTFIELD, N. J.
Technical Director and Works Manager
The Aeolian Co. (Organ Dept.), New York
Member American Society of Mechanical Engrs.
Member Acoustical Society of America



By WILLIAM LESTER.

Seventeenth Century Masters; transcribed for organ by Joseph W. Clokey; published by J. Fischer & Bro., New York.

From the voluminous and largely forgotten wealth of really beautiful music written by the colleagues of the giants, Bach and Handel, Mr. Clokey has nicely chosen four numbers of outstanding merit, and has added little-known gem by the Leipzig cantor for good measure. Two fine melodies by Corelli are set forth—a noble Prelude and a slow-footed Sarabande. Next we find a most attractive version of a traditional Christmas dance-tune, a French ditty. Louis Nicholas Clerambault is the original source for the next piece, a broad slow movement listed as "Prelude." A gay, lilting duet from a Bach cantata, reset by the arranger for organ solo, concludes the table of contents.

The volume is one that should be in the hands of all organists, for it contains music of aristocratic content and expression, recast for the modern instrument with choice taste and certitude. None of the numbers offers discouraging technical difficulties—they are easy to play, and well worth the effort. A final word is due the publisher for the stalwart integrity of the format. The pages of the book should keep their places despite hard usage with the solid makeup used.

"Thou Art My Rock," by Carl F. Mueller; "The Angelus," by Edwin H. Lemare; "Sundown at Santa Maria," by Roland Diggle; Prelude and Fugue, by W. H. Gehrken; published by the White-Smith Music Publishing Company, Boston.

The set of four new issues covers a wide scope of variety in its individual numbers, but all of the pieces are of high grade, all valuable additions to the native repertoire. The Mueller opus is a well-worked-out fantasia on favorite hymn-tunes. It will have sentimental appeal to the congregation because of this fact and interest for the musician because of its excellent workmanship and deftness of treatment.

Mr. Lemare's contribution is a tooth-some tune, offering exceptional opportunity for effective use of the chimes. The very simplicity of the music is a mask for the fine craftsmanship displayed through the harmonic richness, the structural clarity and the economy of statement.

The Diggle piece is another charming melodic outburst. Its simplicity is also that of mastery of the material—not accident. The instrument's solo richness will find grateful opportunity in this lyric gem.

Of larger calibre is the last title. The prelude starts off with a Volckmar-like subject presented by the full organ. This is worked over in quite lengthy fashion to an effective climax. The fugue proper then enters with its main subject, a strong theme, diatonic in character and worthy of the extensive development afforded it by the composer. The four-voiced fugue is a first-class example of the best of its class—it is a genuine fugue, not the upstart fughetta too often put forward as a substitute. The form is handled with proper authority, it builds to a notable climax—a beautifully symmetrical ascent of musical beauty and noble utterance. That such a fine work has won publication is a credit to a forward-looking publisher. May the organist fraternity speed the way by responding to the challenge!

"Ave Maris Stella of Nova Scotia Fishing Fleet," by Harvey Gaul; published by J. Fischer & Bro.

One of the most attractive organ numbers this season is here presented. Mr. Gaul has set down an original theme colored by his impressions of the antiphonal service between the priest and his congregation on the occasion of the sending out of the fish-

ing fleet. This chantlike theme is, after its first simple setting-forth, transformed into a melody of shapely symmetry and attraction, lined out in the tenor register against a background of flute arpeggios. This material builds to a fine climax, the chantlike matter is again quoted and the piece closes in a sonorous finale. The music is fine-grained, set down with authority, impelled by artistic insight and warm imagination. A fascinating picture in tone—a glimpse of quaint beauty set down in an unusual way. Both the composer and the publisher are to be congratulated on the achievement of a certain success.

"Grotesquerie," for organ, by Charles Raymond Cronham; Minuet, from First Symphony, Giuseppe Valentini, transcribed for organ by Charles Raymond Cronham; published by J. Fischer & Bro.

The first title listed is a brilliant scherzo of virtuoso quality. An initial section based on an angular motive is followed by a contrasting movement smoothed down into triple measure. The piece closes with a return to the material first used, in abbreviated quotation. In the hands of a player with digital flexibility there will be no doubt of the composition's certain success. The biting dissonances of the modern harmonic palette are much in evidence, but used with discrimination and taste.

The transcription from the old Italian worthy is couched in quite a different language. We find an idiom akin to that of the sons of Bach, almost Haydn in mode. It is a conventional dance-form section, marked by external grace and appropriate curve of melody. As might be expected, it is reset for organ in first-class style.

Tremolo and Adaptability.

Miami, Fla., Dec. 9.—Editor of The Diapason. Dear sir: No organist could fail to be interested in any article by Mr. Lemare. I therefore read with both interest and profit his criticism of the tremolo and glissando in the November issue of The Diapason. At the same time I did not fully agree with all his deprecatory remarks on the use of these frills to organ music, and upon reading the letters from two of your readers in the December issue I am induced to take up the cudgels in favor of the tremolo and even to defend to some extent the use of glissandi.

I am entirely in accord with some of the criticism—that the glissando is entirely out of place in church, and that the tremolo is unsuited to the accompaniment of hymns and often improperly used in the rendition of voluntaries. On the other hand, it is positively certain that a gentle tremolo effect, particularly in lighter and softer passages, is pleasing to a large majority of listeners both in church and concert, being considered taboo only by musicians who are sticklers for what they are pleased to call "true organ music."

In the theater the tremolo is indispensable; without it the music appears somewhat insipid, as any organist who has played for the "movies" will confess. Your correspondent, who apparently treats as amusingly ignorant the remark that the tremolo taken off the music sounds like a church organ, stated a fact: it does sound churchy, and in my opinion, out of place. Years ago, when the pipe organ was first introduced in the theater, I was shocked at what seemed to be a desecration of that grand instrument, but with subsequent modifications, including a suitable vibrato and other effects, I have come to lament the passing of the theater organ and hope to see its return. Neither do I shut off the radio at the first bar of a good theater organ selection; in fact, I have formed the opinion, borne out by broadcasting technicians, that the theater organ, with tremolo, goes over the air generally much better than the "straight" organ, and I would repeat that the average music-loving, but untrained, auditor certainly prefers it. So much so that I believe the statement of one of your correspondents that the "Cornelius March" with vibrato expedited the exit of the congregation is a flight of the imagination. If anyone else hurried out on account of the organ it

is safe to say that the reason was bad registration or technique, or both, and not tremolo.

It is entirely erroneous also to suppose that all the organist has to do is to use full organ with tremolo and ignore registration. Any theater organist worthy of the name varies his registration almost to a fault.

With regard to the glissando, I feel also that when used by a player capable of giving it the proper effect, and without undue insistence, in the rendition of popular songs, it is not displeasing to the average listener; and if the trained organist will step down from his high perch of strict interpretation, and relax occasionally, he too might enjoy some of the clever interpretations of Lew White, Jesse Crawford and other exponents of popular music, from tuning in to which I personally derive no small amount of pleasure.

In my work as organist for the Scottish Rite Temple, with a fine four-manual Skinner, I confine my selections during degree work to fairly well-known voluntary or recital numbers; but during intermissions between the degrees the members present invariably ask for "something lively," meaning popular. And they are just average listeners.

No doubt many of your readers will question the propriety of playing down to the audience; but if music is not intended to please, just what is it for? Not infrequently a really high-class organist is obliged to bow to certain demands of either minister or committee, so that he is rarely left free to render art for art's sake, or to follow his own ideas entirely. However, I do think that the organist of today can be an inspired apostle of the art without subservience to sentimentalism, by enlarging his versatility.

My conception of a real artist in organ music is one who can render in its proper place one of Bach's fugues with true dignity, and on occasions play "A Little Kiss Each Morning" with the required flippancy—in short,

adapt his style to the circumstance, and do it well.

L. A. OATES.

**CANNARSA
ORGAN COMPANY**
PITTSBURGH, PENNSYLVANIA

Specializing in Rebuilding and Maintenance

WE can rebuild your organ at one-half the cost of a new instrument, carrying new instrument guarantee.

Our used organs also carry new instrument guarantee.

FACTORY AT
LIBRARY, PENNSYLVANIA

**Wm. W. Carruth
ORGANIST**

Mills College, California

**HENRY F.
SEIBERT**
Official Organist
The Town Hall
Organist
Holy Trinity Lutheran Church
New York City

CHARLES F. HANSEN

Organist Second Presbyterian Church
Indianapolis, Ind.
RECITALS A SPECIALTY

OXFORD MUSIC

Modern Organ Compositions

Edited by the Late Lynnwood Farnam

BRUCE SIMONDS. Dorian Prelude on "Dies Irae"
BRUCE SIMONDS. Prelude on "Jam Sol recedit Igneus"

Recently Published

BACH.

Jesu Joy of Man's Desiring. Arr. by Harvey Grace
Four Sacred Songs. Arr. by Bernard Jackson
Sarabande from the second Cello Suite. Arr. by E. Stanley Roper

HANDEL.

Largo in E from Concerto Grossos, No. 12. Arr. and edited by Sir Henry Wood.
(Also arr. for Piano, and Violin and Piano).
Larghetto in B minor. Arr. by E. Stanley Roper
Symphony from Handel's "Solomon." Arr. by E. W. Maynard

ROBIN MILFORD.

Choral Prelude on "Hanover"
Choral Prelude on "St. Columba"
Mr. Ben Jonson's Pleasure
Two Sea Preludes

R. VAUGHN WILLIAMS.

Hymn Tune Prelude on Song 13 (Orlando Gibbons). Arr. by E. Stanley Roper
Original piano setting
Prelude and Fugue in C minor

CARL FISCHER, Inc.

Cooper Square, New York

Sole World Agents for the Music Publications of the Oxford University Press, New York and Sole Agents in the U. S. A. for the Music Catalog of Oxford University Press, London.

News from Seattle;
Feringer Series Ends;
Yon Visits Northwest

By JOSEPH H. GREENER, A. A. G. O.

Seattle, Wash., Dec. 16.—Frederick C. Feringer, organist of the First Presbyterian Church, concluded his series of historical organ lecture-recitals on the four-manual Austin Dec. 7. From an educational point of view to the layman and professional this was a noteworthy achievement, bringing out organ literature dating as far back as 1410. These recitals have been well attended by an appreciative audience which has more or less followed the series. At the recitals the artist gave a brief outline of the works to be played, along with a brief sketch of the life of each composer. The last program was devoted to modern composers of America and Mr. Feringer played: Sonata in C minor (1838), Thayer; "At Evening" (1839), Buck; Adagio, Scherzo, Finale (1857), Rogers; Festival Prelude (1863), Parker; Toccata (1879), Matthews; Prelude, Andante from Symphony Op. 18 (1887), Barnes; "The Pyramids," "The Nile," Stoughton; "Comes Autumn Time" (1895), Sowerby.

Pietro Yon gave a recital on the four-manual Kimball organ at the University Temple Dec. 2. Mr. Yon needs no introduction to the citizens of this country in view of his national standing as a musician. He played a very interesting program and displayed remarkable artistry. His pedal technique in his own First Concert Study was stunning. Quoting an amateur, "it knocked you cold." Mr. Yon favored his audience with a number of encores. The following program was played: Sonata No. 1, Mendelssohn; "Gesu Bambino," Yon; Toccata, Adagio, Fugue (C major), Bach; "Indian Fantasy," Skilton; "Cantilene Pastorale," Guilmant; "Marche Champetre," Boex; First Concert Study, Yon.

At the monthly luncheon meeting of the Western Washington chapter of the American Guild of Organists, held at the Pine Tree tea-room Tuesday, Dec. 2, Mr. Yon addressed the members on program building for concert work. In his talk he brought out many good suggestions which, if followed, might be of benefit to the organist in popularizing the organ. Mr. Yon paid a high tribute to the late Dr. Lynnwood Farnam. At the close of the address Dean James Lewis presided over a short business session which terminated with the adoption of an expression of sympathy to be sent to the parents of Mr. Farnam in the name of the chapter.

The local chapter of the Guild had an informal recital at the First Christian Church Dec. 9 for the members of the chapter and friends. Wallace Seely, organist of St. Paul's Episcopal Church, opened the program with the Fantasie and Fugue in G minor of Bach and the Toccata in D by Kinder. Mrs. Helen McNicoll, organist of the First Christian Church, played Chorale Prelude, Willan, and Fantasie and Fugue, Merkel. Mr. Blacknell, organist of the First Baptist Church, played a group of his own compositions. Following the recital refreshments were served in the parlors of the church.

Nov. 23 Gordon Dixon of the Queen Anne M. E. Church played: Allegro, Adagio, Fugue (Third Sonata), Gui-

mant. Arville Belstad, Plymouth Congregational Church, played the following Nov. 30: "Dawn," Lemare; "Marche Religieuse," Guilmant; "Ave Maria," Schubert; Grand March ("L'Enore" Symphony), Raff. Dec. 7 Harold Heermans, organist of the University Temple, played Meditation, Vierne; Fugue ("St. Ann"), Bach; "Chant de May," Jongen; "Adorn Thyself, My Soul," Brahms; "Come, Redeemer of Our Race," Bach.

On Jan. 9 Harold Heermans, organist of the University Temple, will give a recital on the four-manual Kimball. The following program has been arranged: "Suite Gothique," Boellmann; Adagietto, Bizet; Chorale Prelude, "The Old Year Now Hath Passed Away," Bach; Prelude and Fugue in C minor, Bach; Offertory on Christmas Carols, Guilmant; "Fountain Reverie," Fletcher; Canon in B minor, Schumann; "Ave Maria," Henselt; Toccata (Symphony 5), Widor.

On Dec. 15 John McDonald Lyon played the following program on the three-manual Kimball at the Garden Street Methodist Church, Bellingham, Wash.: Prelude, Pastorale, Finale (Second Sonata in F minor), Rogers; Fugue in G, Bach; "Pipes of Pan," Clokey; "The Reed-Grown Waters," Karg-Elert; "The Bells of St. Anne de Beaupre," Russell; Third Sonata (complete), Borowski; "Caress," Groton; "Carillon-Sortie," Mulet.

On Dec. 17 Mr. Lyon concluded his series of autumn organ recitals at St. Clement's Episcopal Church on the Reuter organ. These recitals have been under the concert management of the Young People's Society of the church. The following program was rendered: "Festlicher Zug," Lubrich; "Little Bells of Our Lady of Lourdes," Gaul; "Vesper Processional," Gaul; "Sur un Theme Breton," Ropartz; Toccata, Faulkes; "Twilight Moth," Fugue (C major), Bach; "Indian Fantasy," Skilton; "Cantilene Pastorale," Guilmant; "Marche Champetre," Boex; First Concert Study, Yon.

Mr. Lyon is one of Seattle's most progressive organists. Aspiring to greater heights than the office of church organist, he has chosen the concert field. Mr. Lyon has given several recitals outside this city and has a number of dedicatory recitals to his credit. In addition to his church programs he has appeared twice in recital for the Western Washington chapter of the American Guild of Organists. Mr. Lyon will leave Seattle Jan. 1 for France, where he expects to continue his organ work under Dupre, Mulet and Vierne during 1931. Then he will make a short tour of Europe before he returns to America. His many friends in Seattle and vicinity wish him the best of success.

THOMAS KELLY
 Practical Organ Builder
 5839 Woodward Northway 0263
 Detroit, Mich.
 Organ Alterations and Additions
 Old Organs and Pneumatic Organs
 altered and fitted with a most reliable
 system
 Electro-pneumatic action
 J. C. Deagan Chimes and Harps
 Additions—Electric Fan Blowers Installed

Classified Advertisements

POSITIONS WANTED.

POSITION WANTED—ORGANIST OF long experience in the best churches, desires position in Chicago or vicinity. Excellent references. Address M-5, The Diapason. [1]

POSITION WANTED—HIGH GRADE man available as organ salesman in New England (headquarters at Boston). Address A-4, The Diapason.

HELP WANTED.

HELP WANTED—MEN WITH COMPLETE knowledge of pipe organ mechanics, also two draftsmen with experience in organ layout and designing. Applicants must be able to give references, and have experience, and state all in first letter. Positions permanent to right parties. Address A-5, The Diapason.

WANTED—REPRESENTATIVE FOR Middle West organ factory to devote part time to selling on commission basis. One familiar with and capable to demonstrate organs preferred. Address A-2, The Diapason.

WANTED—SERVICE MAN TO LOOK after maintenance of organs of well-known make and check up on prospects for church organs and funeral home organs in Michigan, Ohio, Indiana and Illinois. Address A-3, The Diapason.

WANTED—FOREMAN FOR ELECTRIC action department. Organ factory in Middle West. State experience and mention whether specialist in electro-pneumatic organ action only or familiar with other branches also. Address A-6, The Diapason.

WANTED—CONSOLE MAN AND chestmaker. When applying, state extent of practical experience and former connections. Address A-7, The Diapason.

JOSEPH W.
CLOKEY
 COMPOSER-ORGANIST

Poroma College
 Claremont, California

PORTER HEAPS
 RECITAL ORGANIST
 University of Chicago
 Organist and Director, First M. E.
 Church, Evanston

METAL PIPE SHOP FOR SALE

Complete, modern pipe shop for the manufacture and voicing of Reed, Flue and Front Pipes.

First-class Mandrels, Casting and Annealing Equipment, Machinery and Tools. Accurate Scales and Patterns.

An excellent opportunity for Voicer and Pipe-maker to engage in business with the backing of an old established Pipe Shop, and the full co-operation of the present owner.

A new wave of organ prosperity is well on the way, and this is the opportunity of a lifetime.

Only \$8,500 Required.

Address M-4, The Diapason.

FOR SALE—FORTY-STOP SKINNER residence organ. Three manuals and semi-automatic player. Would cost \$30,000. Will sell at a sacrifice. Write Dr. Sidney C. Durst, College of Music, Cincinnati, Ohio.

FOR SALE—TWO-MANUAL THOROUGHLY modern Wurlitzer organ, in A-1 condition, in a Chicago theater. Suitable for church, theater or school. Make offer. Address A-8, The Diapason.

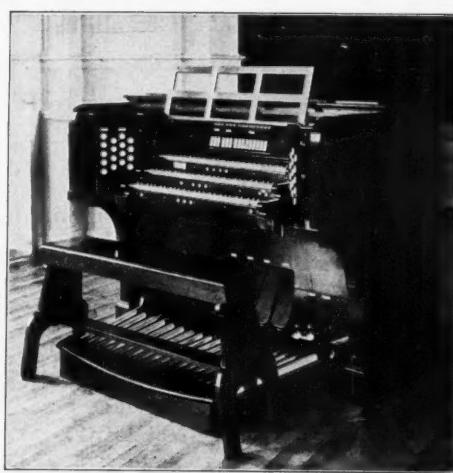
FOR SALE—TRAP UNIT—SNARE, bass, cymbal, gong, tambourine, castanet, bells, xylophone, complete with pneumatics. Also several sets of pipes, wind chests and player outfits. Address 2812 Gillham, Kansas City, Mo.

WANTED—MISCELLANEOUS.

WANTED—I WISH TO purchase new or used machines for the manufacture of organ reeds. Write to Max Horn, Harmoniumfabrik, Eisenberg/Thuer (Germany).

Franz A. Moench
 Expert Pipe Organ Service
 Electric Blowers
 1215 37th Street
 MILWAUKEE, WIS.

PERCY SHAUL HALLETT
 F. A. G. O.
 Organ Recitals and Instruction
 Theoretical Subjects, Guild Examination
 PASADENA, CALIFORNIA



**LEWIS &
 HITCHCOCK, Inc.**

Factory and Offices
 228-30-32 K Street, S. W.,
 WASHINGTON, D. C.

**ORGAN ARCHITECTS
 AND BUILDERS**
 Churches -- Auditoriums

FRANKLIN STEAD
*Church and Concert
 Organist*
 1142 South Michigan Boulevard
 Chicago

EDITH B. ATHEY
*Organist Hamline M. E. CHURCH
 CONCERT ORGANIST*
 1316 Euclid Street, N. W.
 Washington, D. C.

ERNEST FOWLES IS SPEAKER

Guilmant Alumni Association Hears
Address on Modern Music.

There was a large gathering of members of the alumni association of the Guilmant Organ School to hear Ernest Fowles speak on "Modern Music" on Monday evening, Dec. 8. This second meeting of the association for the fall season was held in the chapel of the First Presbyterian Church of New York City. Willard Irving Nevins delivered a few words of welcome and then presented Duncan McKenzie, who introduced Mr. Fowles.

The distinguished English lecturer quickly won his audience and made one of the most enjoyable and instructive talks the association has been privileged to hear in its thirty years of existence. Equally delightful were the illustrations which Mr. Fowles played at the piano. He began by telling of the early work of Debussy in his use of the whole-tone scale and how his work led others to investigate new tonal combinations. Mr. Fowles indicated that one must have above all else a sincere purpose when trying to develop a modern style. He tried to show that the really successful composers had worked with such a purpose in view. In contrast he played a few illustrations of modern music which he declared to be bad because the composer undoubtedly had no other motive back of his writing than the desire to be modern.

Phrase rhythms were discussed at length by Mr. Fowles. The squareness of continuous four-bar phrases was contrasted with the beauty of uneven phrase rhythms. There were illustrations of each. He pointed out that in all music there must be a degree of dissonance, but suggested that it would be hard for anyone to decide where its excessive use would be in bad taste. Mr. Fowles expressed the opinion that a serious composer would use it in an artistic way. To be a successful modern composer Mr. Fowles believes that one must have a thorough training in counterpoint. He quoted the time-honored phrase that "to be free one must learn to obey." Such a statement regarding counterpoint must be a surprise to those who regard modern music as freedom run riot.

The talk was brought to a close with a series of illustrations showing modern music in its various roles of portraying a subjective, objective or impressionistic mood. There were numerous questions, which Mr. Fowles answered in a gracious manner. Dr. William C. Carl at the close asked everyone to rise in a hearty vote of thanks for such a splendid evening.

The next meeting of the alumni association will take the form of a dinner.



IN PHILADELPHIA, there is no law that forces you to detour from the din and discord of the down town streets. If you really want to, you can go to bed with ear muffs on and shut out the clang and clamor of the city's bedlam. But the really sensible thing to do is to park yourself . . . and your car if you motor . . . 10 minutes from the city center but 10,000 miles from the noise . . . at the Hotel Pennsylvania. Here you can rest and relax in the cordial comfort of a room that was built for sleep.

DANIEL CRAWFORD, Jr., Manager

Room with Bath \$3.00

39½ E. CHESTNUT ST. • PHILADELPHIA

JOHN T. ERICKSON
Mus. Doc. A. A. G. O.
Organist and Choirmaster
Gustavus Adolphus Church
151-153 E. 22nd St., New York, N.Y.

The Zephyr Electric Organ Blower

Is Used in Every State in the Union

Also

Many Foreign Countries

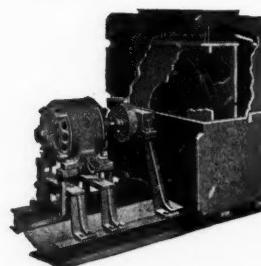
It Is the Quietest Running and Most
Economical to Operate

It Is the Ideal Blower for Hard Service

Discount to the Trade Cheerfully Furnished Upon Application

The Zephyr Electric Organ Blower Co.
ORRVILLE, OHIO

KINETIC BLOWERS



The Famous Hope-Jones Organ in the Auditorium at Ocean Grove, N. J., is being equipped with

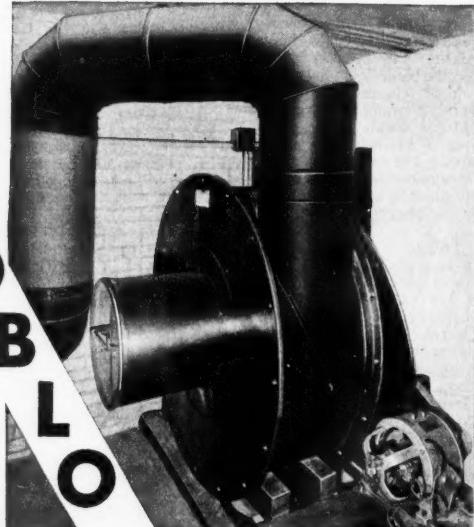
KINETICS

A 25 H.P. for pressures up to 25 inches and a 15 H.P. to use separately on pressures up to 50 inches.

Kinetic Engineering Company

Union and Stewart Avenues
LANSDOWNE, PA.

New York Office: 41 Park Row



The standard in organ blowers for 30 years. Quiet, efficient, inexpensive — it will improve the performance of any organ.

Made in all sizes. Let us send you the catalog.

THE SPENCER TURBINE CO.

HARTFORD,
CONNECTICUT

ORGAN POWER DEPT.
53 W. JACKSON BLVD.
CHICAGO

© 4457



The Direct Electric Action

FOR the benefit of those who are not clear on the question of amperage and voltage, let us state that the voltage on a Wicks Organ of three thousand pipes is the same as that which is used on the smallest instrument produced in our factory. The "National Electrical Code" **specifically** states that the source of energy shall be rated at **not over** fifteen (15) volts (nothing being stated about amperage), which gives us a margin of from one to three volts. In other words, we even use **less voltage** than some builders of electro-pneumatic systems. Therefore, the source of energy in all organ actions is practically standard.

It is true that the amperage (volume of current) in the Direct Electric Action increases as the organ gets larger and thus the danger would indeed be great, sparking would surely follow, contacts would burn, and an endless amount of trouble would ensue, were it not for the fact that the current is so distributed, and the coils especially wound, so as to overcome this obstacle, which seems to have been the unconquerable problem in developing a perfect Direct Electric Action for pipe organs. We have been building this same action for seventeen years and therefore, does it seem logical that we could go along through all this period of time without learning from actual experience where we are lacking? NO. Let's just be reasonable and consider that it would be out of the question to fool the public over a period of seventeen years. Lincoln's quotation might well apply: "You can fool some of the people all of the time, and all of the people some of the time, but you cannot fool all of the people all the time."

WICKS PIPE ORGAN COMPANY
HIGHLAND, ILL.

This is one of a series of articles pertaining to the Direct Electric Action, which will appear monthly.

You can pay for many things the church needs with the \$50.00, \$100.00 or more per year that can be saved in tuning costs by installing a Prometheus Electric Heater.

By maintaining the organ loft temperature around 68° F. with this heater, the organ does not require such frequent tuning and its tone is very materially improved, too.

PROMETHEUS

ORGAN LOFT HEATER

is equipped with a thermostat which automatically shuts off and operating cost and preventing overheating. No danger of drying out the glue or opening joints in the woodwork and occupies but little space.

Made of cast iron, aluminum finished. Sets on the floor

Backed by 29 years' experience. Recommended by all organ manufacturers. Write for catalog or mail the coupon. Let us estimate your requirements without obligation to you.

**PROMETHEUS
ELECTRIC CORP.
354 W. 13th St. New York, N.Y.**

Without any obligation on my part, please send your Organ Loft Heater Catalog.

Name

Address

Town

State

Zip

ROCHESTER QUALITY



ROCHESTER ORGAN COMPANY, Inc.

Designers and Builders

of

Organs for Churches, Auditoriums and Residences

P. O. Box 98

ROCHESTER, N. Y.

DENNISON ORGAN PIPE COMPANY

Reading, Mass.

Established - 1847
Incorporated - 1897

Reliable — Dependable

Eighty-three years' continuous service.

Tone quality is produced by experienced voicers, who have met the demands of the most rigid and exacting.

ODELL ORGANS

Traditionally of quality, the Odell Organ still maintains its ability to add to its long list of satisfied patrons as attested by many recent testimonials.

An Odell patron is permanently satisfied.

J. H. & C. S. Odell & Co.

894-898 SOUTH COLUMBUS AVENUE

MOUNT VERNON, NEW YORK

(Adjacent to New York City Line)

New York City Telephone, Farbanks 4849

Established 1859



The Rockefeller organ console which is illustrated herewith, has surely captured the organ fraternity. It is a case where "seeing and hearing are believing," and those who have attended the services, recitals, and vespers, seem to fully realize that this kind of organ is of the type which will live. Musicians galore have been in attendance, some of them several times, and have made special mention of the fact that this kind of organ has real blend,



Console of organ in the Riverside Church, New York City

Main Office and Works

Branches: New York—Philadelphia—Chicago—Asheville

HOOK & HASTINGS COMPANY

Kendal Green, Mass.

Wangerin Organs

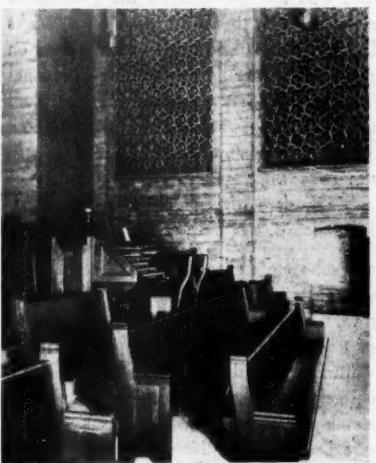
Three - Manual
and Antiphonal

Wangerin Organ

in the magnificent
new St. Joseph's
Church, Seattle,
Wash., dedicated
October 28

ORGAN OPENED BY
RICHARD KEYS
BIGGS

Western Representative



A CLASSIC ENSEMBLE IS THE
BIRTHRIGHT OF EVERY ORGAN

FIVE WANGERIN ORGANS INSTALLED
ON THE PACIFIC COAST IN ONE YEAR

GENUINE DEAGAN PERCUSSIONS USED



WANGERIN ORGAN COMPANY

110-124 BURRELL STREET
MILWAUKEE, WISCONSIN, U.S.A.

proper balance and perfect ensemble—the kind of instrument in which the reeds do not stick out nor strident strings predominate. Its Selective Crescendo enables the organist to control at will seven stations.

The expression chambers are worthy of particular mention, and have attracted considerable attention.

The smooth gradation of light and shade and also the great range, are features worthy of special comment.

